



# James Barron Art

Dallas Art Fair

April 4 - 7, 2023

Booth G17

VISIT US BY APPOINTMENT  
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# DALLAS ART FAIR

James Barron Art  
Booth G17

April 4 - 7, 2023

Fashion Industry Gallery  
1807 Ross Avenue,  
Dallas, Texas 75201



Charles Alston  
Deborah Brown  
Anthony Caro  
Friedel Dzubas  
Sam Gilliam  
Vera Girivi  
Alison Hall  
Roscoe Hall  
Robert Kulicke  
Norman Lewis  
Sol LeWitt  
Margherita Marchioni  
Jeannette Montgomery Barron  
Jan Müller  
Christina Nicodema  
Rob Ober  
Mike Ousley  
Pat Passlof  
Beverly Pepper  
Francesco Polenghi  
Winfred Rembert  
Milton Resnick  
Kikuo Saito  
Sara Sebastianis  
Ashley Shapiro  
Joel Shapiro  
Kimber Smith  
Janet Sobel  
Pola Wickham  
Elisabetta Zangrandi  
Luigi Zuccheri

KIKUO SAITO

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



FRIEDEL DZUBAS

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



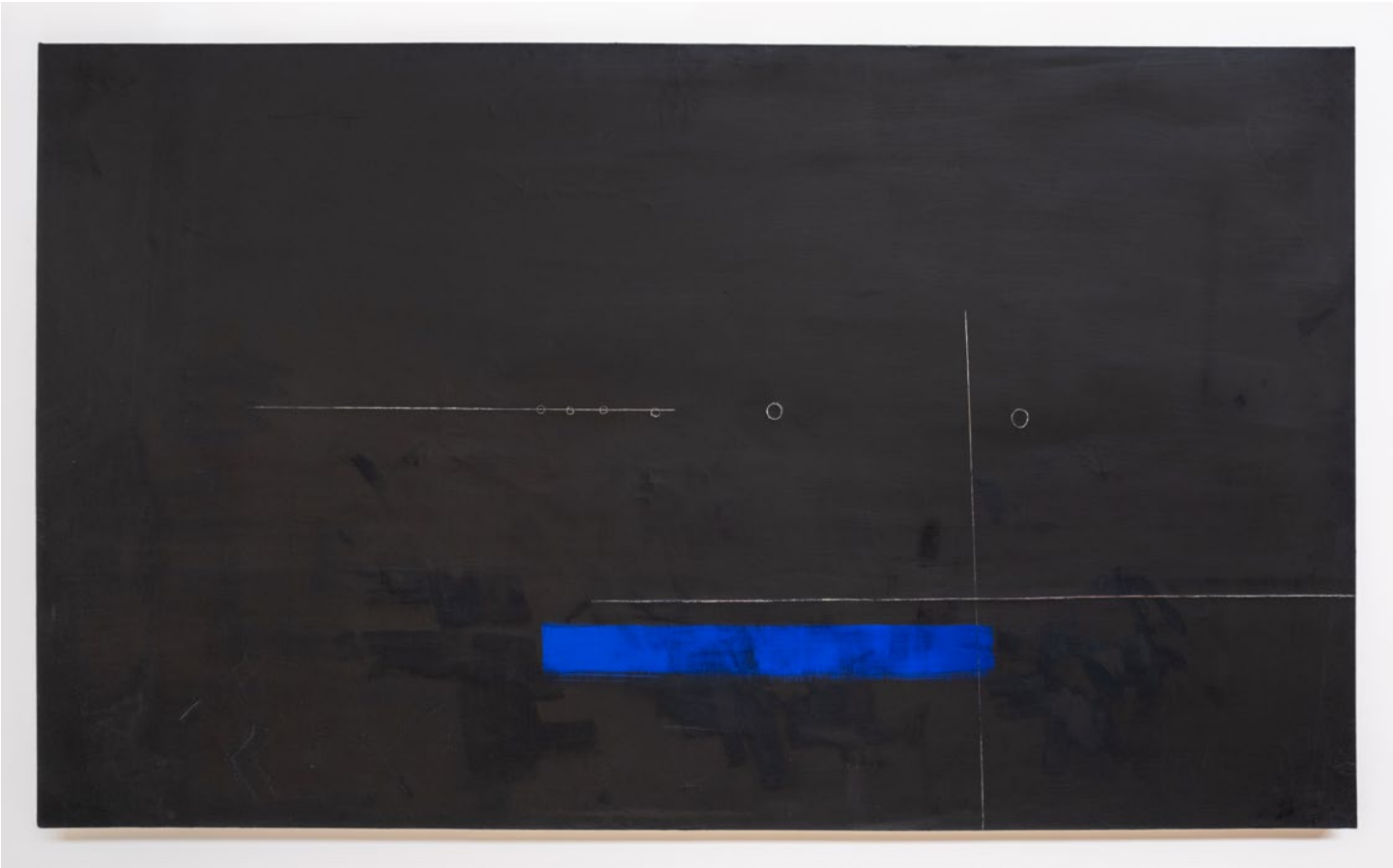


“I did not correct my movements; if they were false, I had to leave them false because I felt that the thinner I paint, the less I can lie... How can one direct spontaneity? One can only rely on the truth of the moment.”

Friedel Dzubas

NORMAN LEWIS

No. 4, 1973  
oil on canvas  
48 x 80 inches (121.9 x 203.2 cm)



“Norman Lewis... traveled to Greece in 1973; the canvases that ensued were based on a view of a mountain from his hotel room that Lewis drew every day. ‘Actually, I saw the contour of that mountain change, just from the sun,’ he remembered. ‘At night the damn thing disappeared, but I knew it was out there.’”

Ann Eden Gibson





KIMBER SMITH

*Yellow/Silver*, 1966  
acrylic on canvas  
21 x 18 inches (53.3 x 45.7 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



WINFRED REMBERT

*Jazz Singer*, 2002  
dye on carved and tooled leather  
33 3/4 x 41 1/4 inches (85.7 x 104.8 cm)



“This is what jazz looked like in the ‘60s in Albany, Georgia. My memory of jazz was of a dark place, never overcrowded, but almost full, lots of smoking and drinking and mellow moods, no dancing. Everybody just mostly laid back, sippin’ on their drinks, and puffin’ on their cigarettes.”

Winfred Rembert

Bland, BartholomeW, Winfred Rembert: *Amazing Grace*  
(Hudson River Museum, 2012), 111



WINFRED REMBERT

*Watermelon*, 1998  
dye on carved tooled leather  
26 3/4 x 37 1/2 inches (67.9 x 95.3 cm)



The verso of *Watermelon* includes two notes from Rembert that explain his thoughts on watermelon as a subject matter and recount some of his childhood memories:

“I guess I have to talk about this picture like when I was little before I knew about the stereotype. I don’t think I even knew about the stereotype until I was an adult and saw a cartoon showing a Black man caught in a big mousetrap with a watermelon used as bait. Then I understood why white folks used to drive by and stop to take pictures of us eating watermelon.

Watermelon was an important part of our socializing, especially on Saturdays and Sundays during watermelon season. The melons would be so thick in the fields, they almost laid on top of each other. We’d get a bunch of them and tie them up in croaker sacks and put the sacks down in the well to cool. Then we’d sit around visiting, jump roping, playing horseshoes, cards and checkers, and eating watermelon. We always had a real good time.

The green melons with no strips were called Black Diamond. I think that name came from white folks who thought those melons were like diamonds to use. The man cutting the watermelon was a watermelon picker. Those guys got to looking like they lived in the gym.”

Winfred Rembert  
February 1998

6

## WATER MELLON


ITS NOT TRUE THAT ONLY BLACK  
PEOPLE LOVE WATER MELLON,  
I MUST SAY THAT WE DO LOVE  
WATER MELLON, WATER MELLON  
WAS A BIG PART OF SOCIALIZING  
THE BEST WATER MELLONS WERE  
CALLED BLACK DIAMOND, I THINK  
THE NAME CAME FROM WHITE  
FOLK WHO THOUGHT THOSE MELLONS  
WERE LIKE DIAMONDS TO US

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



CHARLES ALSTON

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



JANET SOBEL

*Untitled*, c. 1941 - 46  
gouache on paper  
9 x 10 1/8 inches (22.9 x 25.7 cm)  
JSOB118





“Jackson Pollock may have broken the ice, in Willem de Kooning’s well-known phrase, but Janet Sobel definitely helped crack it.”

Roberta Smith

JANET SOBEL

*Untitled*, c. 1943-48

crayon on paper

12 x 9 inches (30.5 x 22.9 cm)

JSOB100



PAT PASSLOF

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







MILTON RESNICK

*Untitled (Adam and Eve)*, 1990  
oil on paper  
24 x 18 inches (61 x 45.7 cm)



JAN MÜLLER

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



FAIRFIELD PORTER

*Untitled*, 1991  
pencil on paper  
8 1/2 x 11 inches  
(21.6 x 27.9 cm)



Verso



ROBERT KULICKE

*Single Yellow Pear with an Almond on a Light Grey Background, 1990*

oil on panel

painting: 8 x 6 1/2 inches (20.3 x 16.5 cm)

framed: 11 1/2 x 10 1/2 inches (29.2 x 26.7 cm)



CHRISTINA NICODEMA

*Milestone*, 2024  
oil on canvas  
18 x 14 inches (45.7 x 35.6 cm)



CHRISTINA NICODEMA

Valentine, 2024  
oil on canvas  
18 x 14 inches (45.7 x 35.6 cm)



ROSCOE HALL

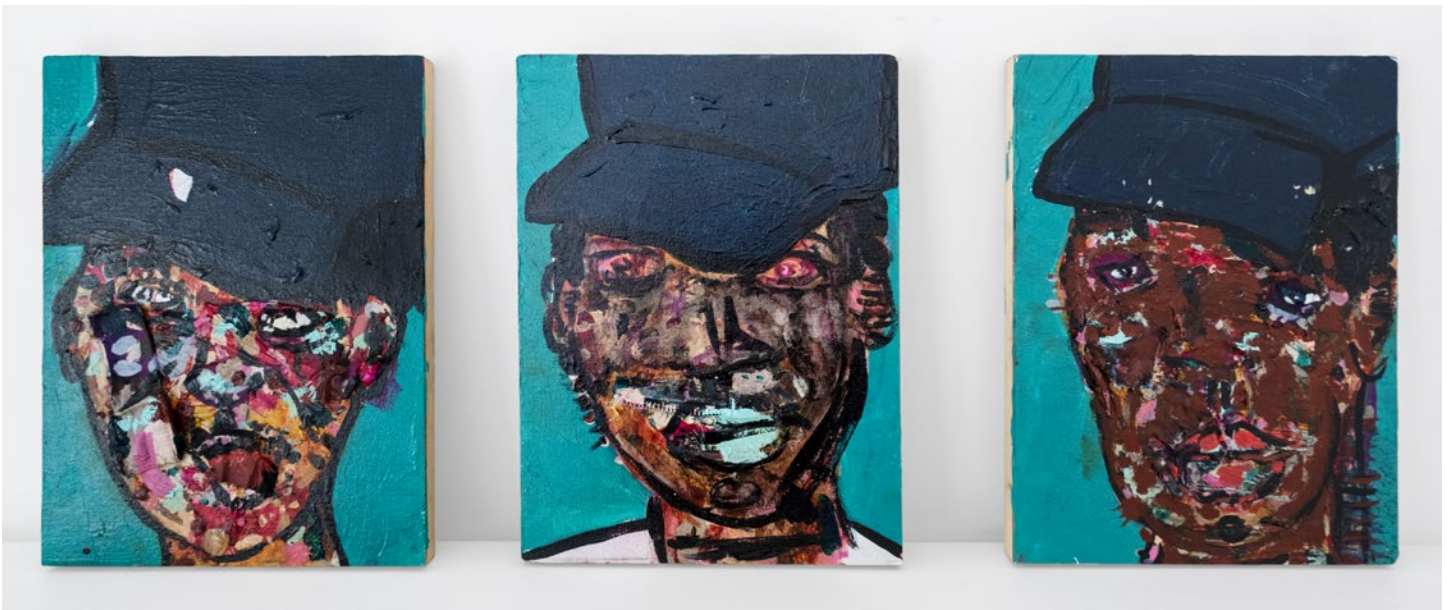
*Living off Borrowed Time*, 2023-24  
acrylic, charcoal, ink, burlap, Sly and The Family Stone, slight  
anger, indica 5mg gummie, Gatorade, and peace on canvas  
20 x 20 inches (50.8 x 50.8 cm)



ROSCOE HALL

*Anatomy of a Police Officer, 2022 - 24*  
denim, oil, pastel, acrylic, burlap, leather, smoked briske egg  
rolls, a piece of mushroom chocolate, thoughts of  
transitioning of being a black poliice officer, few sativa puffs,  
Talib Kweli, and love on linen panels

each panel: 12 x 9 inches (30.5 x 22.9 cm)  
overall: 12 x 27 inches (30.5 x 68.6 cm)





ROB OBER

*Mexican Omelette*, 2023  
acrylic on canvas  
48 x 36 inches (121.9 x 91.4 cm)



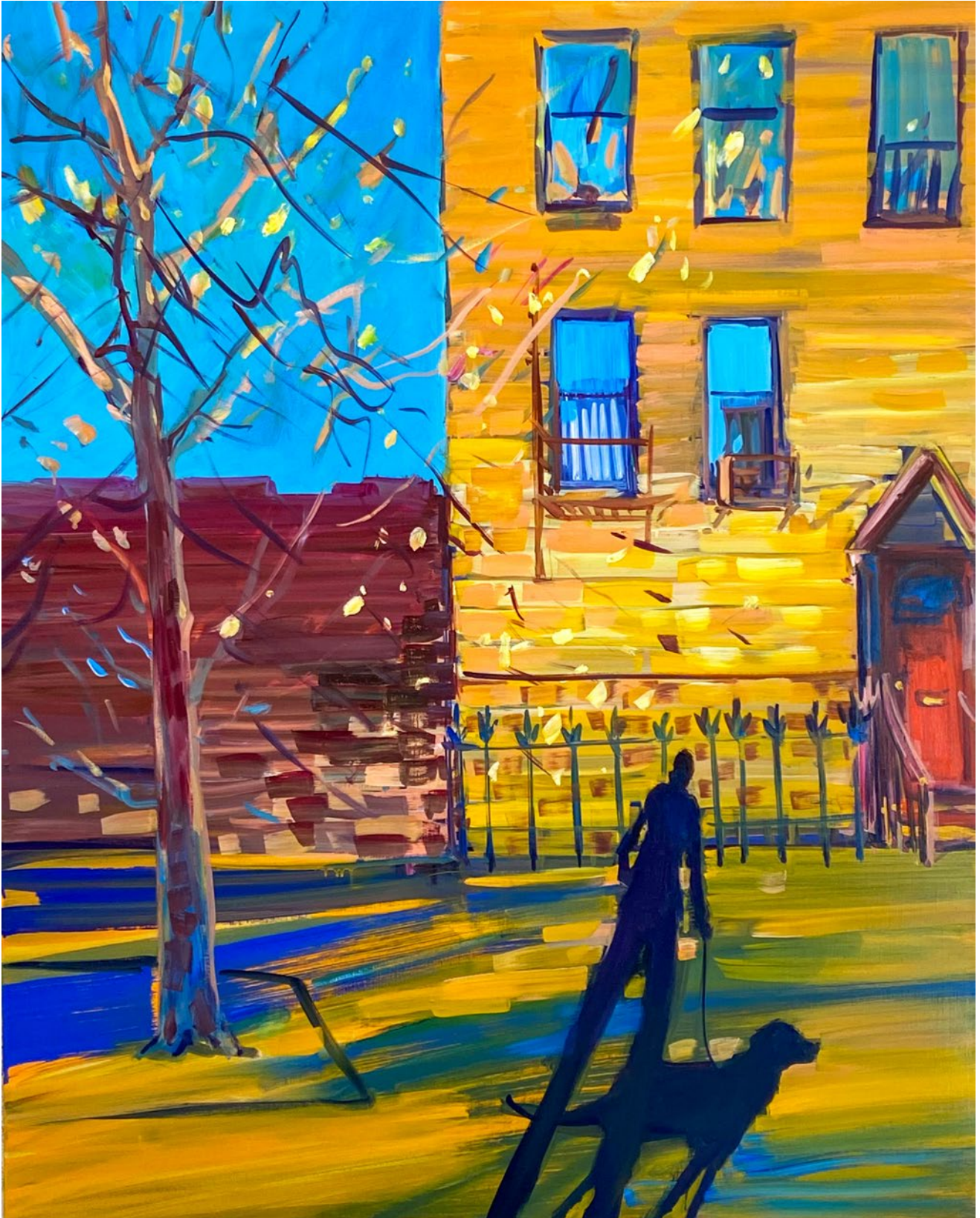
ROB OBER

*Napoli, 2024*  
acrylic on canvas  
48 x 30 inches (121.9 x 76.2 cm)



DEBORAH BROWN

*Fire Escape, 2022*  
oil on canvas  
60 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)



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)



BEVERLY PEPPER

*Untitled*, c. 1960 - 63  
steel and wood on stone base  
35 x 21 x 11 inches  
(88.9 x 53.3 x 27.9 cm)





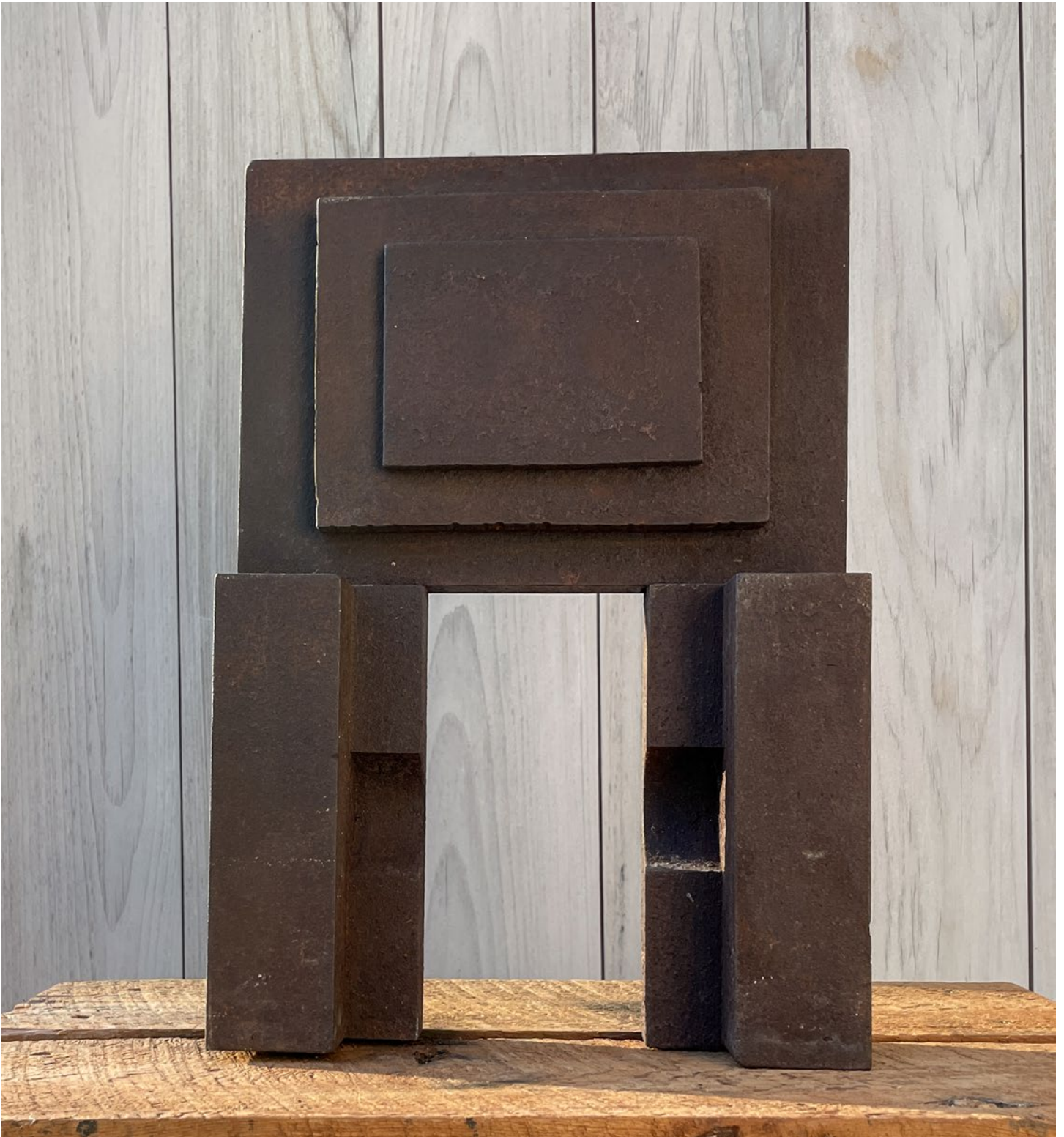
BEVERLY PEPPER

*Prima Porta*, 1978

cast iron

14 1/2 x 9 7/8 x 3 1/2 inches

(36.8 x 25.1 x 8.9 cm)





BEVERLY PEPPER

*Flaminia Gateway*, 1979-1980

cast iron

11 5/8 x 8 3/4 x 3 3/8 inches

(29.5 x 22.2 x 8.6 cm)



BEVERLY PEPPER

*Etruria Presence I*  
steel and cast iron  
Height: 95 3/4 inches (243.2 cm)



LUIGI ZUCCHERI

*Colombe blanche*, c. 1930 - 40  
oil on panel  
15 x 18 inches (38.3 x 45.8 cm)



LUIGI ZUCCHERI

*Frati nel loro podere e farfalle*, c. 1930 - 40  
tempera on board  
13 3/4 x 19 2/3 inches (35 x 50 cm)



FRANCESCO POLENGHI

*Darsan*, 2003

oil on canvas

40 1/2 x 40 1/2 inches (102.9 x 102.9 cm)

FRP005



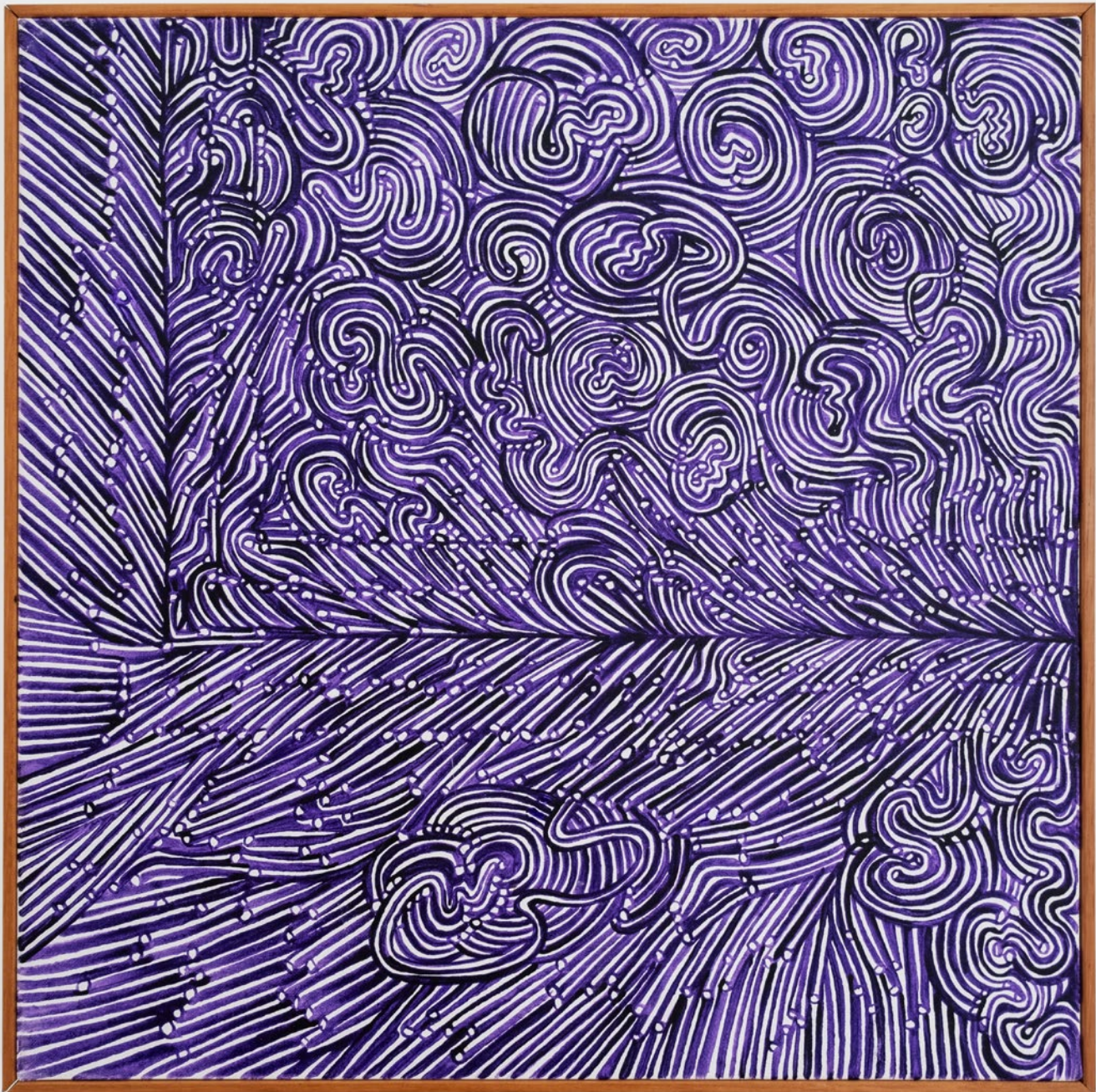
FRANCESCO POLENGHI

*Purple Fantasy*, 2003

oil on canvas

16 1/4 x 16 1/4 inches (41.3 x 41.3 cm)

FRP007



VERA GIRIVI

*Untitled, 2023*  
acrylic on canvas  
35 1/2 x 35 1/2 inches (90 x 90 cm)  
VG343



VERA GIRIVI

Untitled, 2023  
acrylic on canvas  
27 1/2 x 27 1/2 inches (70 x 70 cm)  
VG346





VERA GIRIVI

*Untitled*, 2023  
acrylic on canvas  
31 1/2 x 31 1/2 inches (80 x 80 cm)  
VG336



ALISON HALL

*A Hymn (for the vesper hour)*, 2022  
oil, graphite, and plaster on panel,  
artist frame, Virginia maple, plaster, and oil  
12 1/5 x 8 1/4 inches (31 x 21 cm)



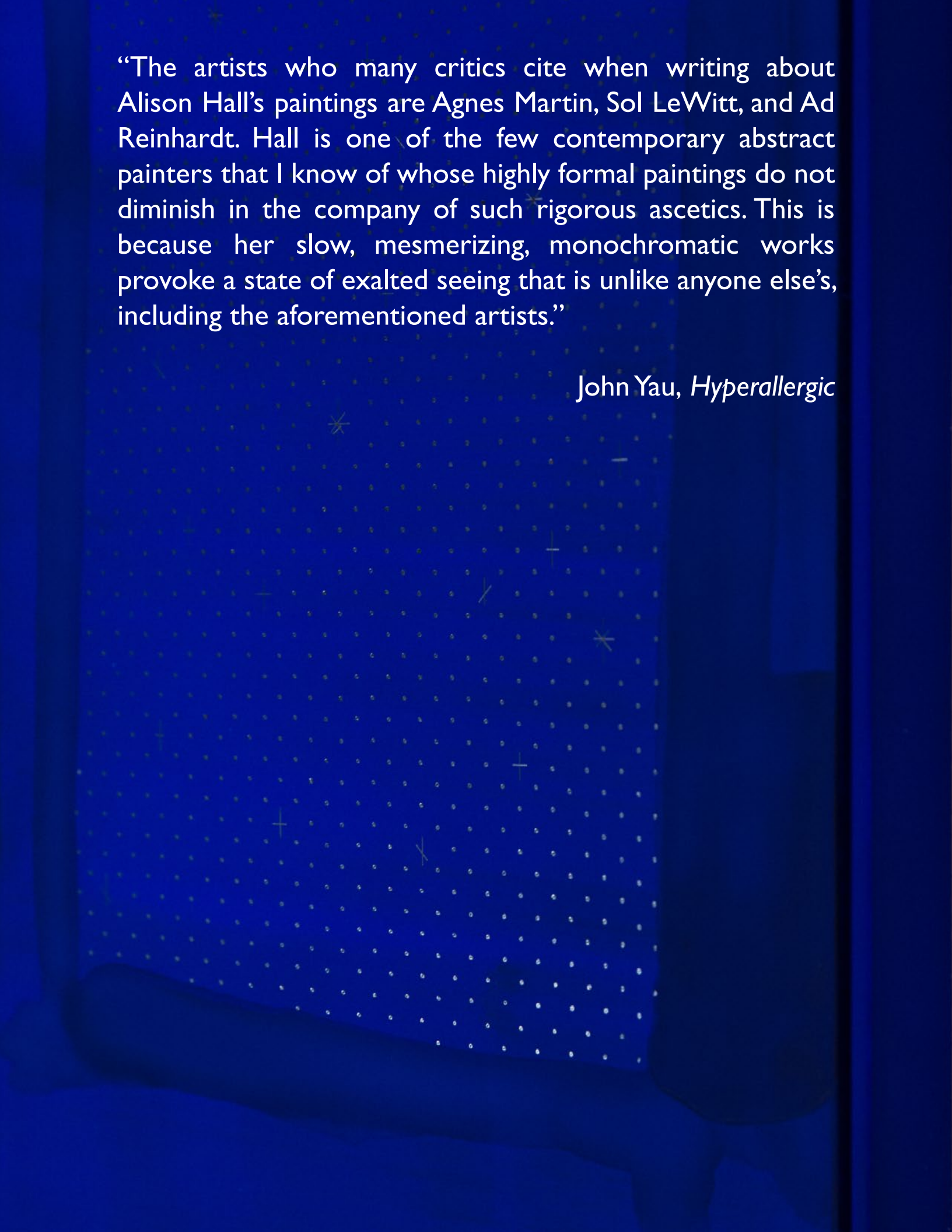
ALISON HALL

*A Ballad (for the damsons)*, 2022  
oil, graphite, and plaster on panel,  
artist frame, Virginia maple, plaster, and oil  
12 1/5 x 8 1/4 inches (31 x 21 cm)



“The artists who many critics cite when writing about Alison Hall’s paintings are Agnes Martin, Sol LeWitt, and Ad Reinhardt. Hall is one of the few contemporary abstract painters that I know of whose highly formal paintings do not diminish in the company of such rigorous ascetics. This is because her slow, mesmerizing, monochromatic works provoke a state of exalted seeing that is unlike anyone else’s, including the aforementioned artists.”

John Yau, *Hyperallergic*



ELISABETTA ZANGRANDI

Untitled, 2021  
acrylic on canvas  
31 1/2 x 31 1/2 inches (80 x 80 cm)  
EZ171



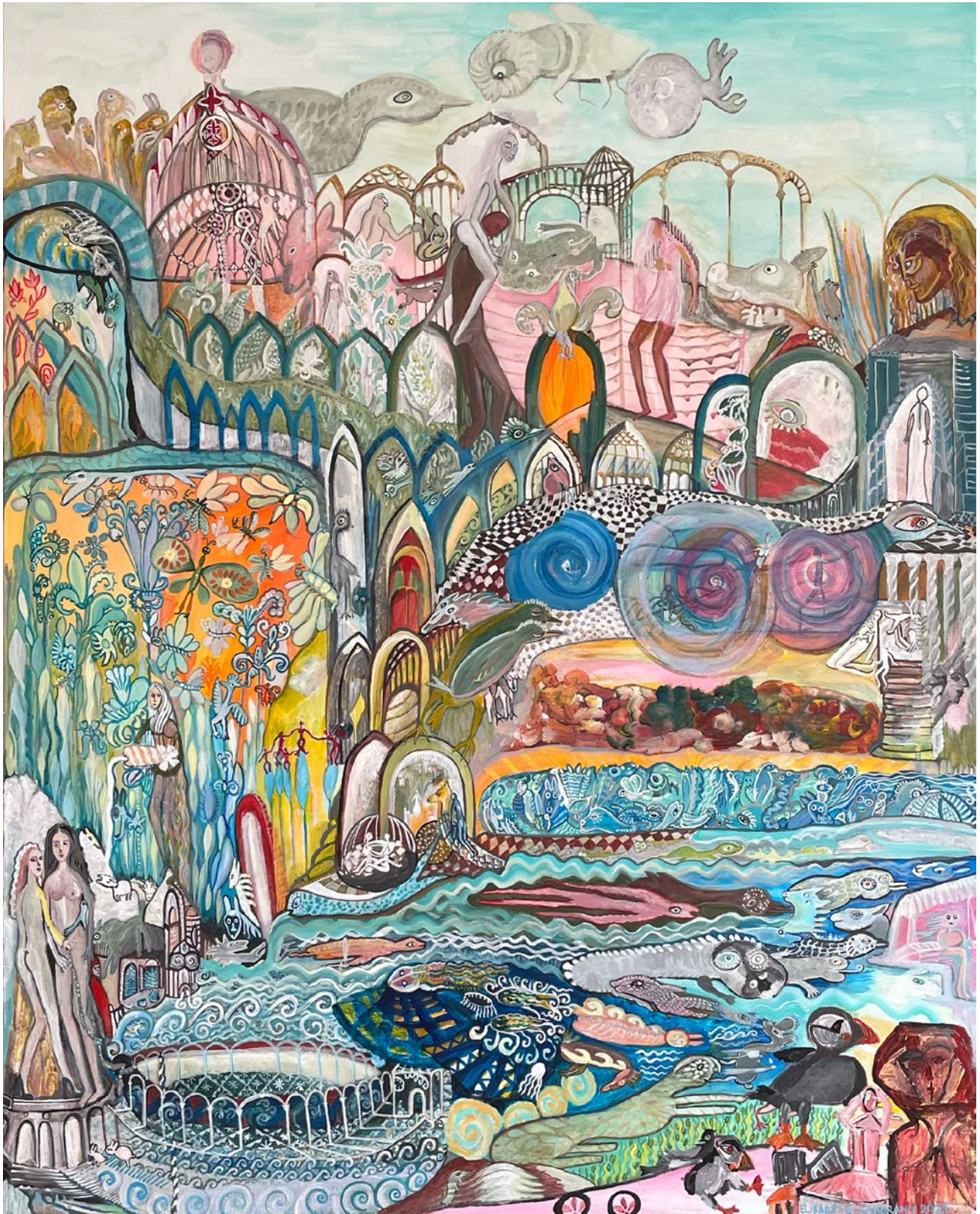
ELISABETTA ZANGRANDI

Untitled, 2021  
acrylic on canvas  
31 1/2 x 31 1/2 inches (80 x 80 cm)  
EZ170



ELISABETTA ZANGRANDI

Storie di mare, 2021  
acrylic on canvas  
39 1/3 x 31 1/2 inches (100h x 80w cm)  
EZ133



ASHLEY SHAPIRO

Untitled, 2023  
mixed media on cardboard  
7 1/2 x 7 1/2 inches (19.1 x 19.1 cm)  
ASHA069





ASHLEY SHAPIRO

*Untitled, 2023*  
mixed media on cardboard  
12 x 5 1/2 inches (30.5 x 14 cm)  
ASHA070



ASHLEY SHAPIRO

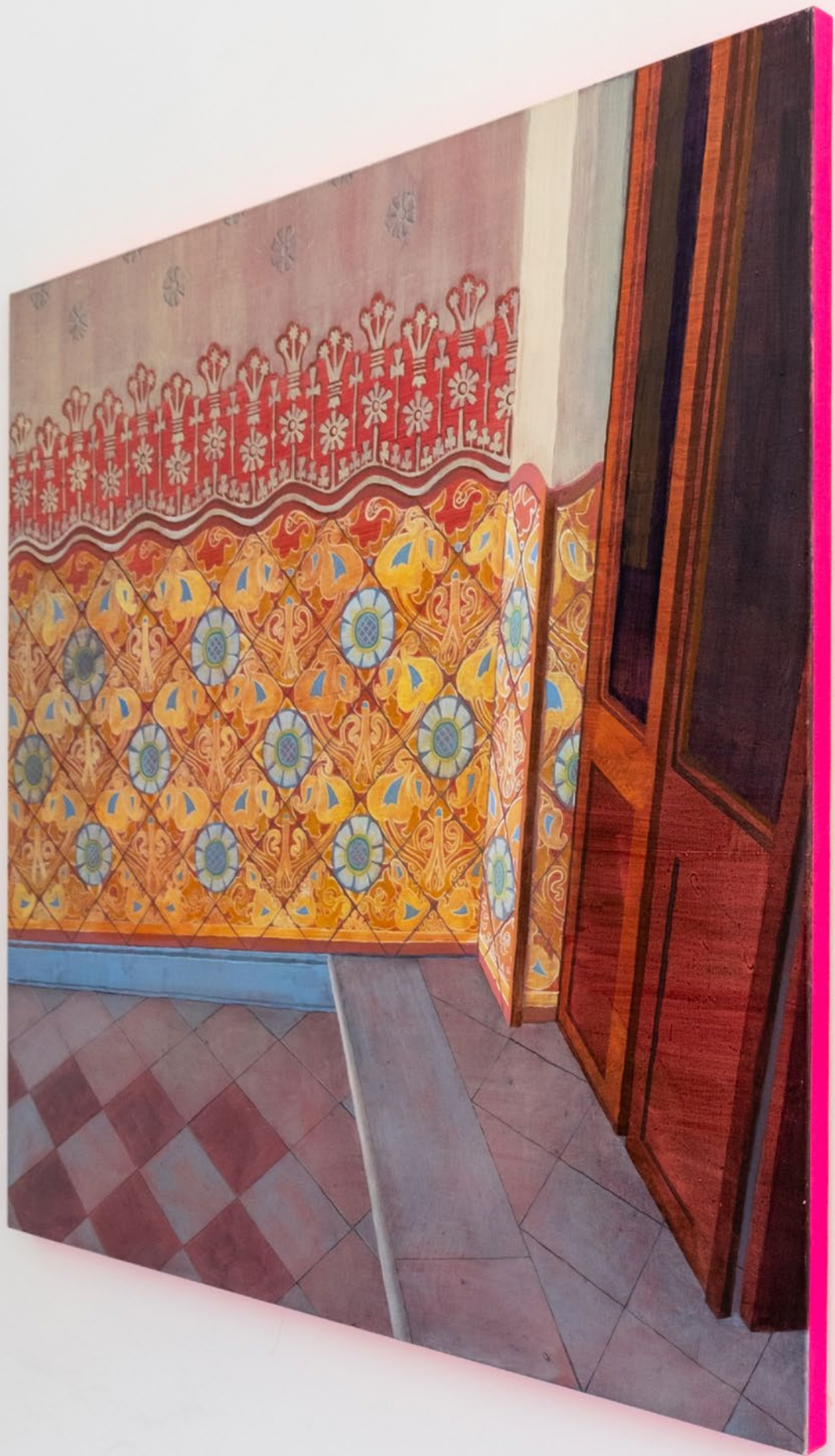
Untitled, 2023  
mixed media on cardboard  
13 1/2 x 8 1/2 inches (34.3 x 21.6 cm)  
ASHA059



POLA WICKHAM

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





POLA WICKHAM

*Entrada, Gran Via, 2015*

oil on canvas

39 1/3 x 39 1/3 inches (100 x 100 cm)



JEANNETTE MONTGOMERY BARRON

*Tabletop Series*  
pigment print  
image size: 14 x 14 inches  
paper size: 20 x 20 inches



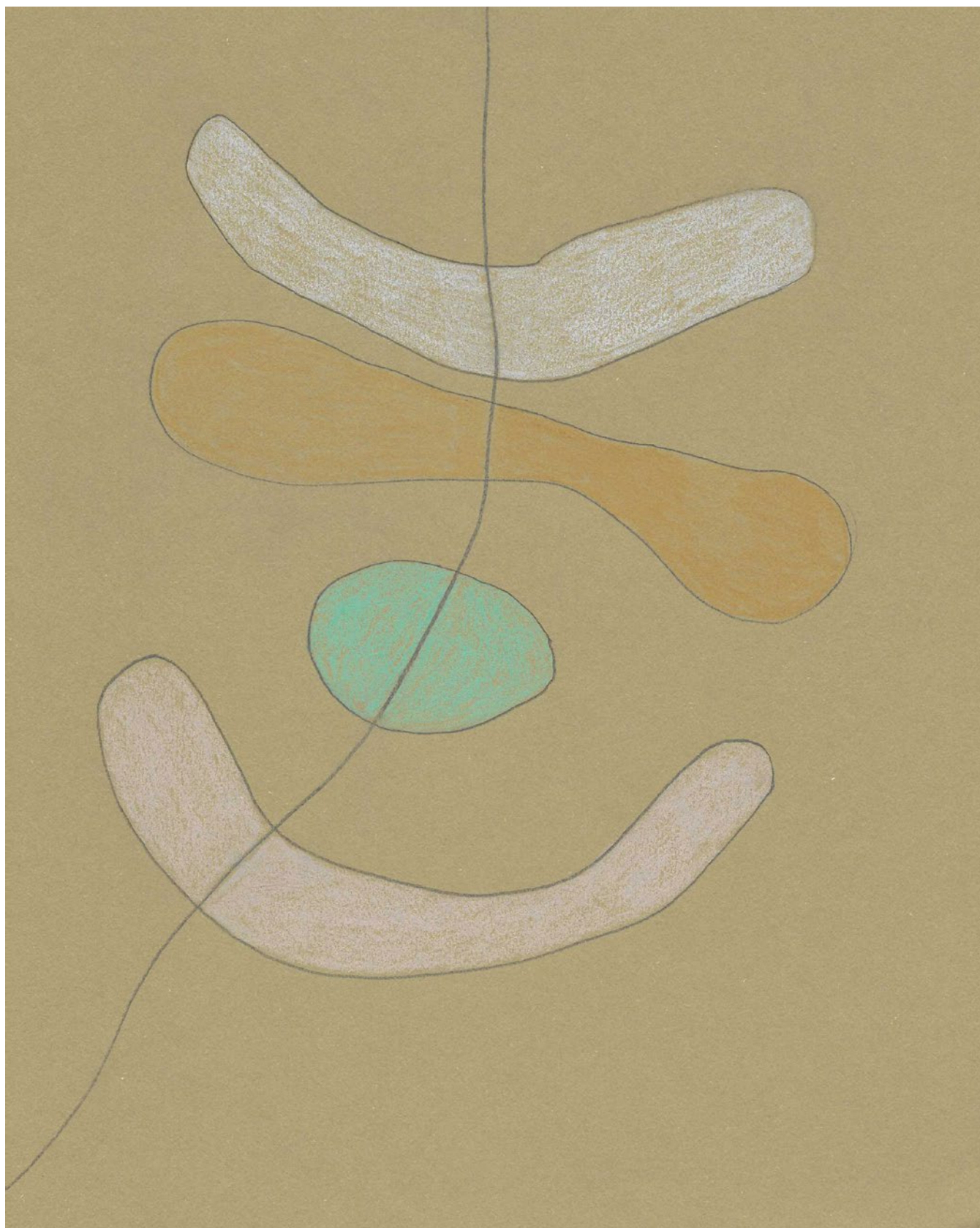
JEANNETTE MONTGOMERY BARRON

*Roman Mirror #4*, 2017  
pigment print  
20 x 20 or 40 x 40 inches  
Edition of 6 + 3 APs



JEANNETTE MONTGOMERY BARRON

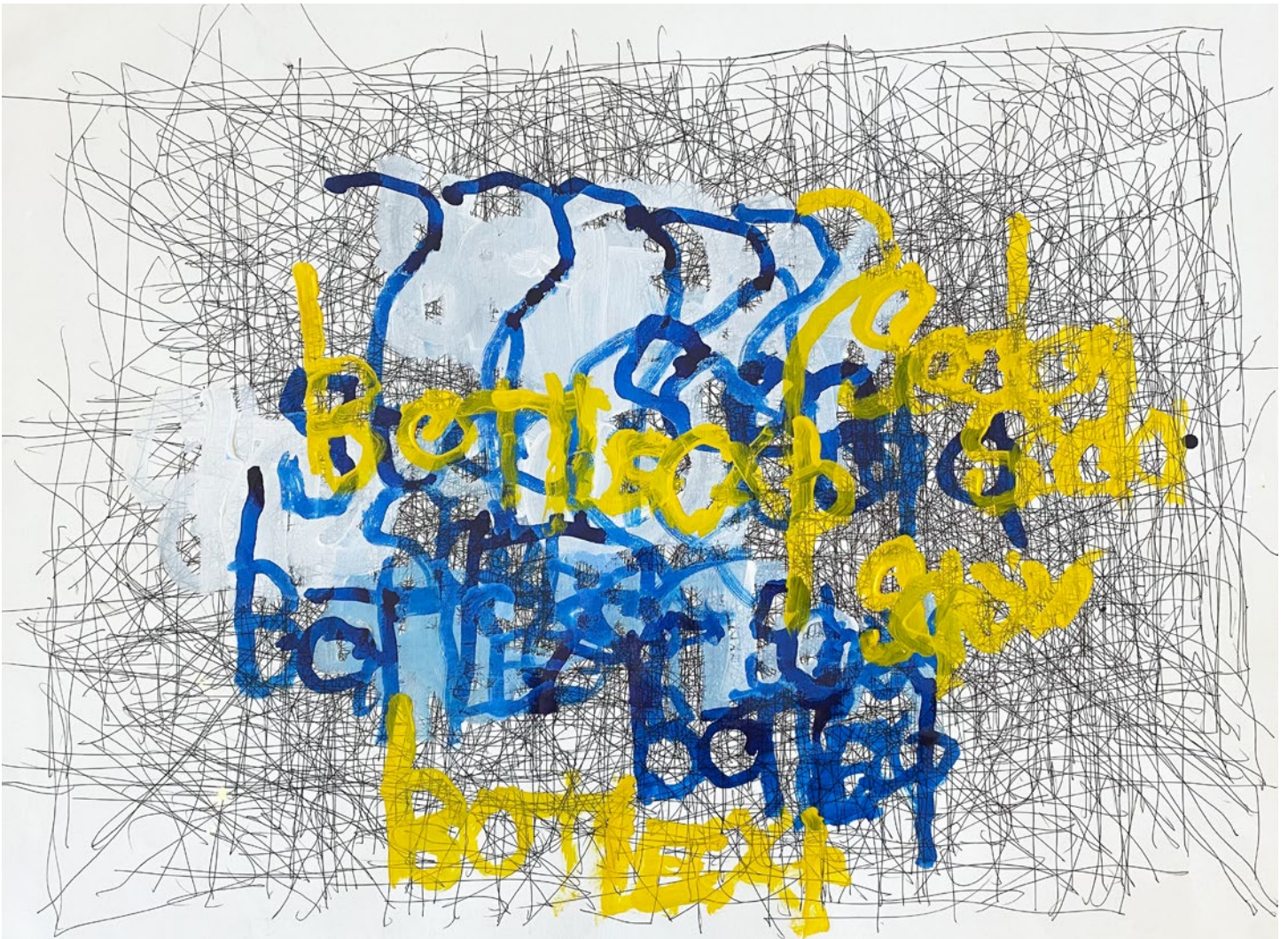
*Untitled*, 2023  
graphite and watercolor pencils  
on Fabriano paper  
8 1/2 x 11 inches (21.6 x 27.9 cm)





DAN MILLER

*Untitled, 2021*  
acrylic and ink on paper  
22 x 30 inches (55.9 x 76.2 cm)  
DM008





MARGHERITA MARCHIONI

*Homage to Roberto Capucci, 2013*  
plastic bottles on plexiglass  
27 1/2 x 25 1/2 x 23 1/2 inches  
(70 x 60 x 40 cm)



MIKE OUSLEY

*Two Screaming Haints*, 2024  
oil on paper  
22 x 30 inches (55.9 x 76.2 cm)



MIKE OUSLEY

*Wild Hog Drinking from the Creek, 2024*  
oil on paper  
22 x 30 inches (55.9 x 76.2 cm)



MIKE OUSLEY

*UFO Cult*, 2024  
oil on paper  
22 x 30 inches (55.9 x 76.2 cm)



SARA SEBASTIANIS

*Il sogno di Olga Makar che finisca la guerra in Ucraina, 2023*

pen on paper

9 7/16 x 13 inches (24 x 33 cm)

SS026



SARA SEBASTIANIS

*Untitled*, 2023  
pen on paper  
7 7/8 x 9 1/2 inches (20 x 24.1 cm)  
SS023





SARA SEBASTIANIS

*Untitled, 2023*  
pen on paper  
7 7/8 x 9 1/2 inches (20 x 24.1 cm)  
SS022

