

# James Barron Art



Direct Action:  
Homage to Martin Luther King Jr.

March 6 - April 24, 2021

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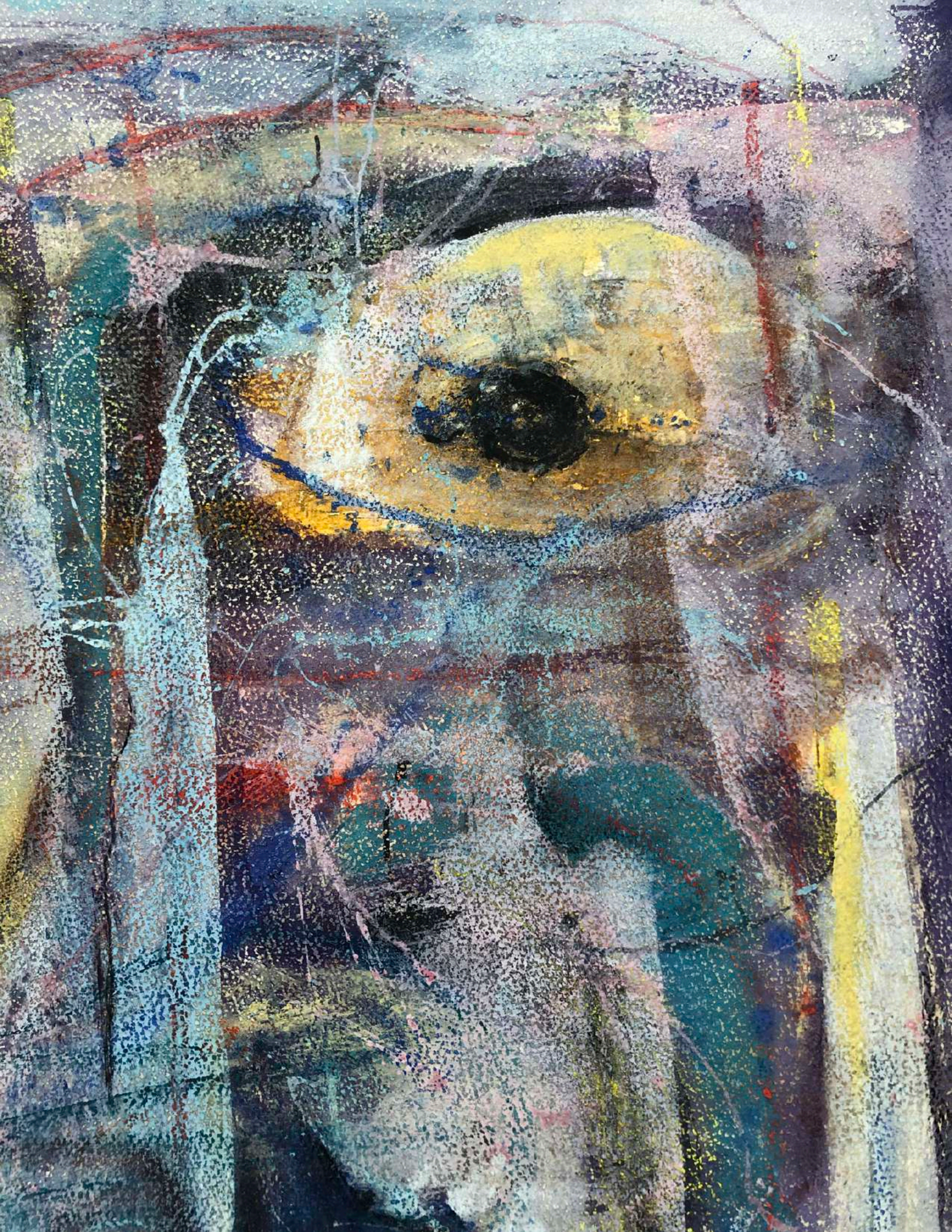


Charles Alston  
Romare Bearden  
Beauford Delaney  
Awol Erizku  
Vanessa German  
Sam Gilliam  
Lonnie Holley  
Clementine Hunter  
Norman Lewis  
Jeanne Moutoussamy-Ashe  
Zanele Muholi  
Faith Ringgold  
Winfred Rembert  
Bob Thompson  
Mose Tolliver

CHARLES ALSTON

*Cyclopes*, c. 1960  
pastel, gouache and ink on paper  
31 x 22 1/2 inches (78.7 x 57.2 cm)





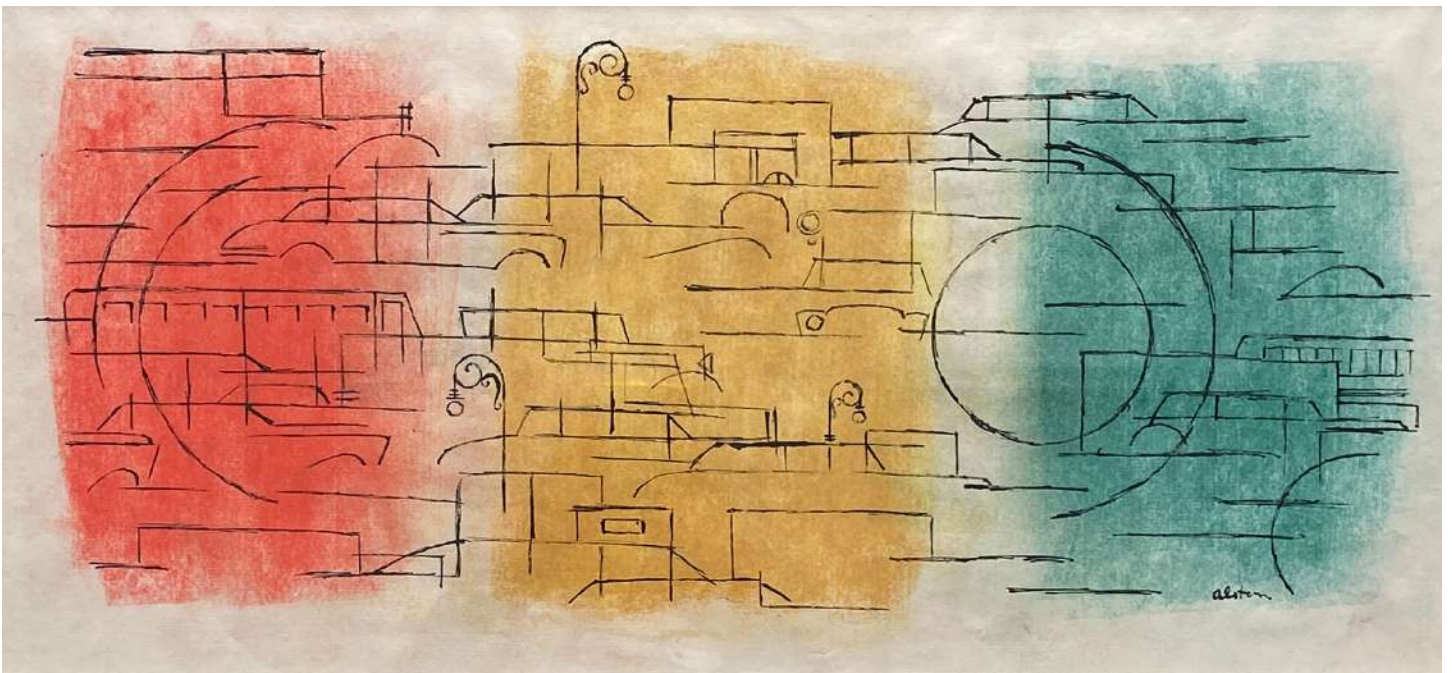
CHARLES ALSTON

*Untitled*, 1960  
ink on paper  
16 x 12 inches (40.6 x 30.5 cm)



CHARLES ALSTON

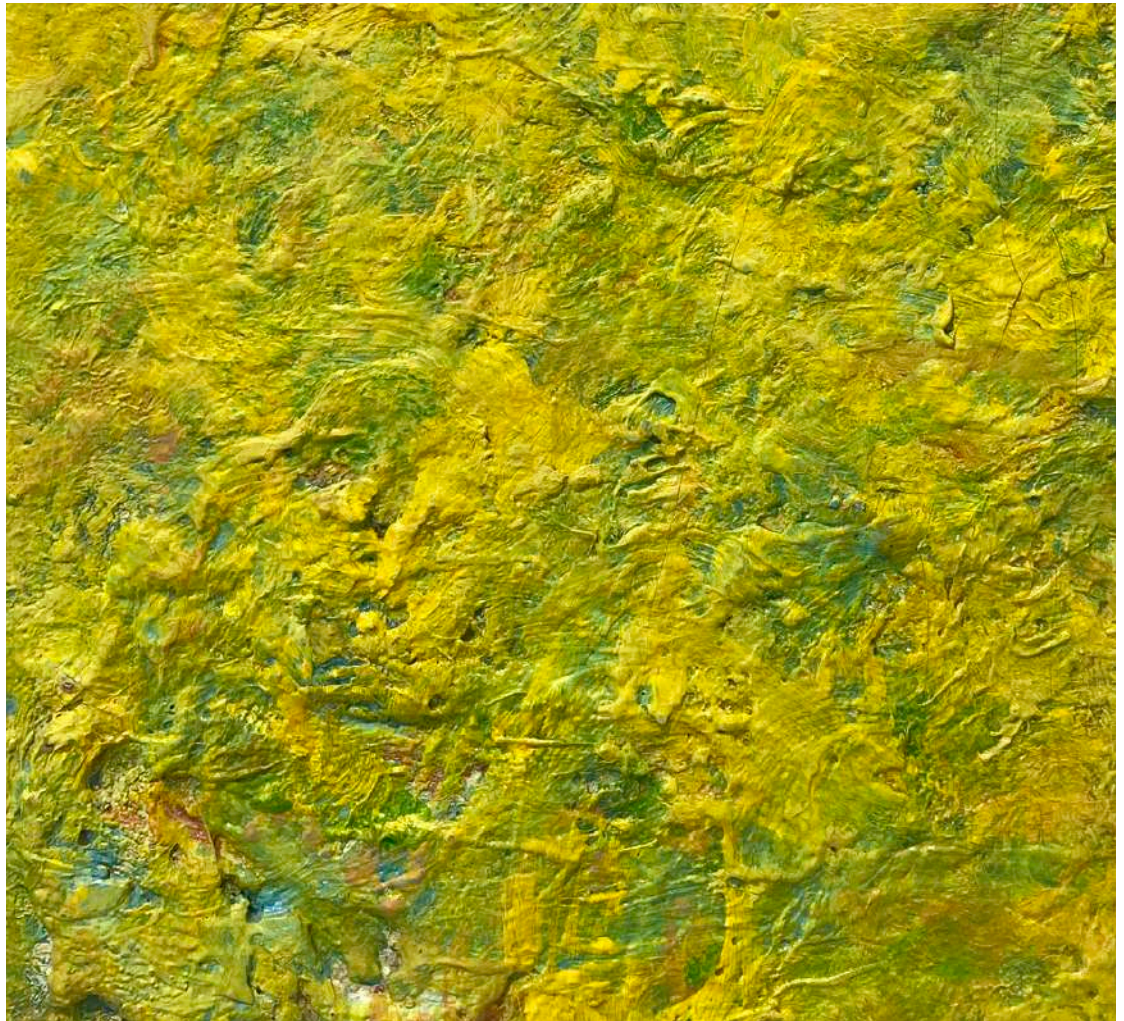
*Untitled, 1960*  
pastel, pen and ink on paper  
9 x 18 1/2 inches (22.9 x 47 cm)



BEAUFORD DELANEY

*Composition*, 1961  
oil on canvas on board  
19 7/8 x 16 15/16 (50.5 x 43 cm)





“Delaney’s artistic preoccupation with the color yellow is governed by its capacity to illuminate a world in which poverty, inhumanity, lovelessness, mediocrity, and darkness threaten his soul and being.”

Richard J. Powell

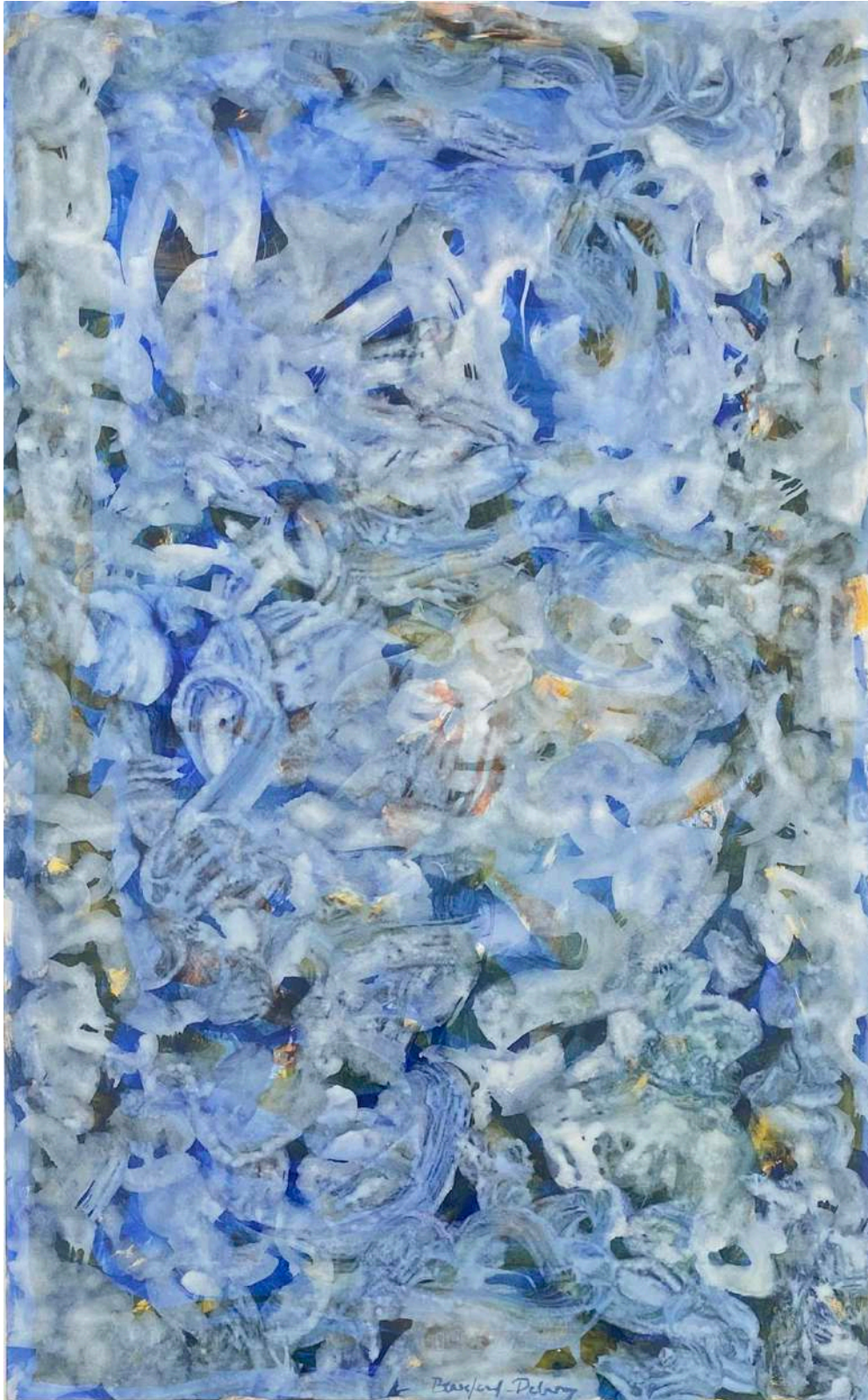
“Yellow—the color always favored by Delaney as the color of his sacred light itself—predominates, but there are paintings in green and blue, blue and white, and lavender and orange as well, paintings in which yellow appears as an almost mystical presence that somehow centers the meandering of the other colors.”

David Leeming



BEAUFORD DELANEY

*Untitled (Blue Abstraction)*, 1959  
gouache and watercolor on paper  
19 1/2 x 12 1/2 inches (49.5 x 31.8 cm)





“The abstraction, ostensibly, is simply for me a penetration of something that is more profound in many ways than the rigidity of form.”

Beauford Delaney

Beauford Delaney

59



BEAUFORD DELANEY

*Untitled (Cherries)*, 1961  
watercolor and gouache on paper  
19 1/2 x 13 1/4 inches (49.5 x 33.7 cm)



ROMARE BEARDEN

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



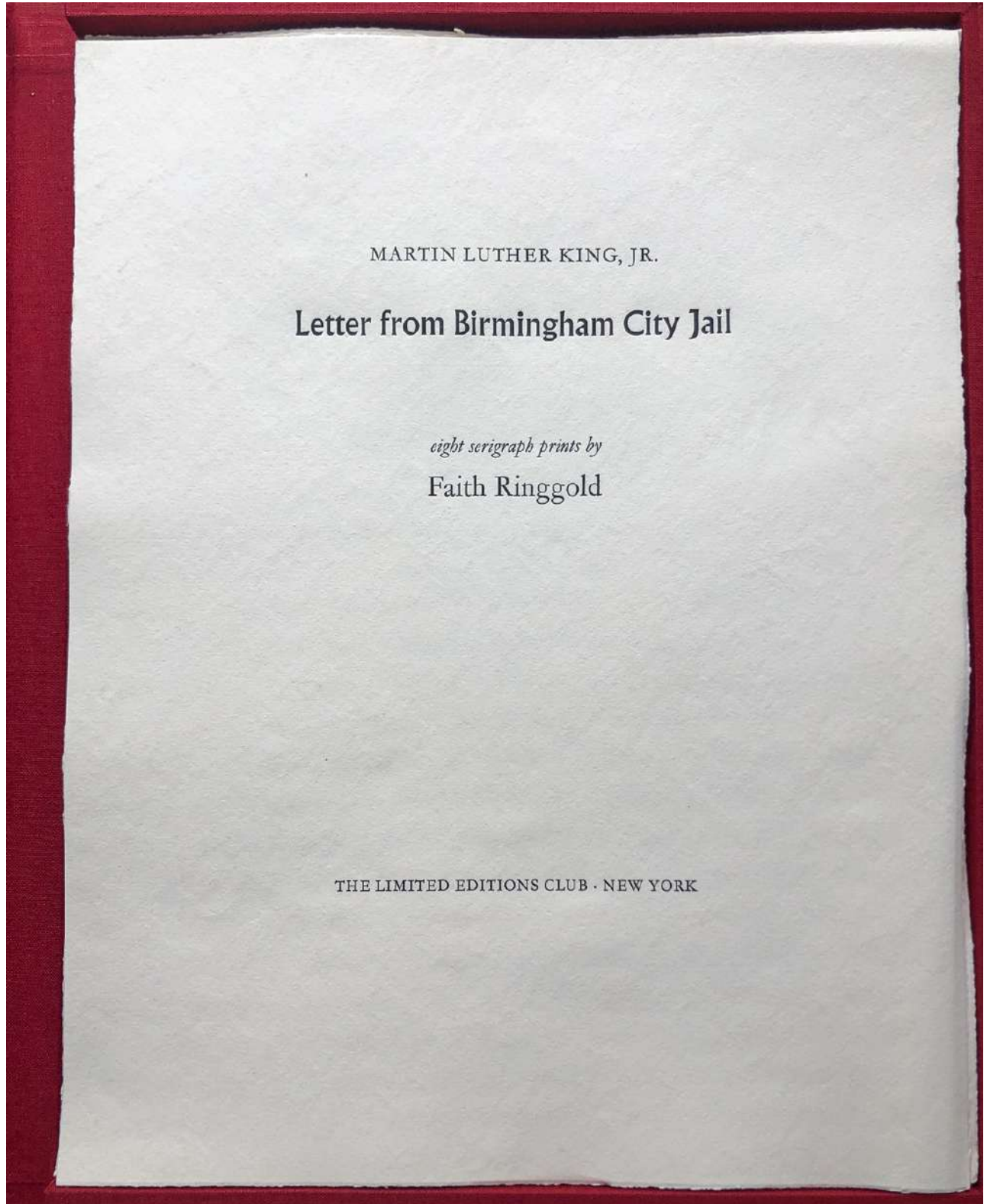


Romare Bearden invited other Black artists to join the Spiral collective in August 1963, initially in response to the March on Washington several months after Martin Luther King Jr. published *Letter from Birmingham Jail* in April 1963. Charles Alston and Norman Lewis were among the other founding members, and the group met weekly to discuss the role of Black artists in the ongoing civil rights movement, along the the larger art world and aesthetic movements like modernist abstraction. The group was named after the Archimedean spiral, which constantly moves outwards.

Works from the influential group of artists have been exhibited together at the Studio Museum in Harlem and the Birmingham Museum of Art.

FAITH RINGGOLD

*Martin Luther King Jr., Letter from Birmingham City Jail, 2007*  
serigraphs on paper  
18 x 14 inches (77.5 x 57.2 cm)



MARTIN LUTHER KING, JR.

**Letter from Birmingham City Jail**

*eight serigraph prints by*  
Faith Ringgold

THE LIMITED EDITIONS CLUB · NEW YORK

# Faith Ringgold

“I am deeply moved and profoundly honored to have had the opportunity to illustrate this portfolio and book: a resonance of Dr. King’s American dream for which the truly great man lived and died.”

Faith Ringgold





4/25

*Faith Ruggold 2007*



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16th  
STREET BAPTIST  
CHURCH



MARTIN LUTHER KING, JR.  
Letter from Birmingham City Jail  
with original photo by  
Earl Ringgold

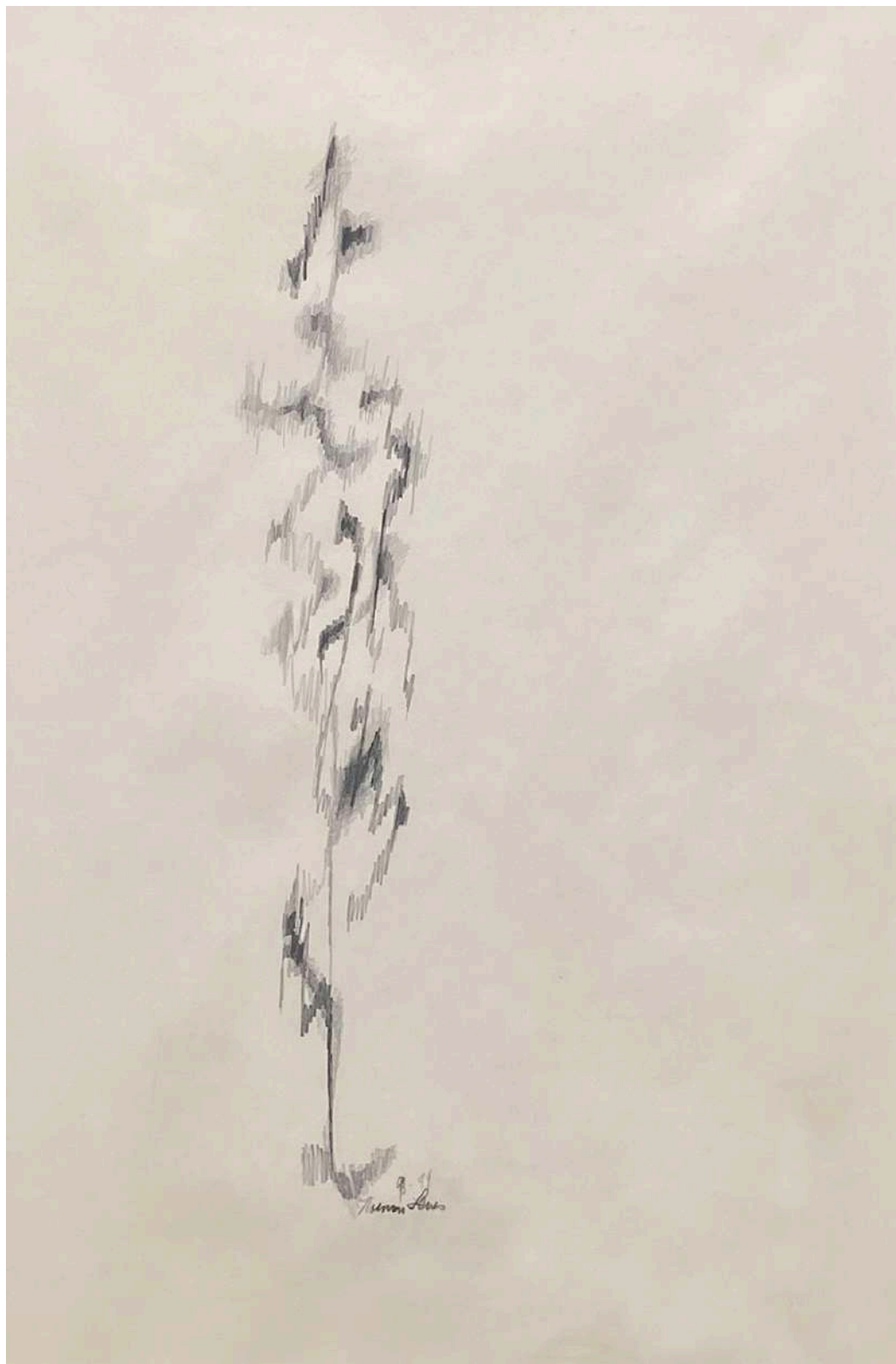
THE UNITED METHODIST CHURCH - NEW YORK

The United Methodist Church  
is a part of the Christian Church  
in America. It is a part of the  
Christian Church in America  
and is a part of the Christian  
Church in America.



NORMAN LEWIS

*Untitled (Abstraction)*, 1949  
graphite on paper  
24 x 18 inches (61 x 45.7 cm)



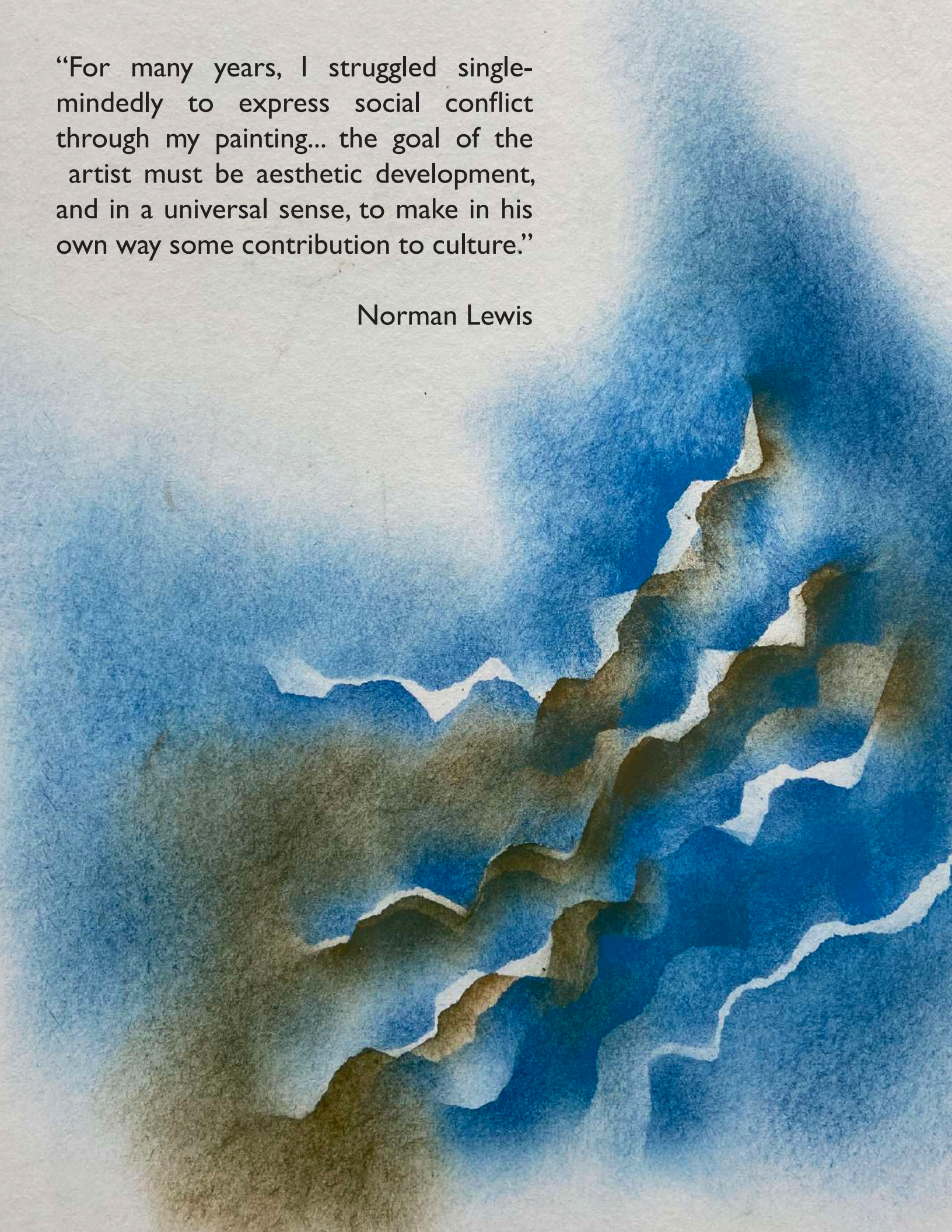
NORMAN LEWIS

*Untitled (Abstraction)*, c. 1949  
graphite on paper  
29 x 21 inches (73.7 x 53.3 cm)



“For many years, I struggled single-mindedly to express social conflict through my painting... the goal of the artist must be aesthetic development, and in a universal sense, to make in his own way some contribution to culture.”

Norman Lewis



SAM GILLIAM

*Untitled, 2020*  
watercolor on washi paper  
72 x 36 inches (183 x 91.5 cm)









AWOL ERIZKU

*Girl with a Bamboo Earring*, 2009  
digital chromogenic print  
40 x 30 inches (101.6 x 76.2 cm)  
Edition 1 of 5



SAM GILLIAM

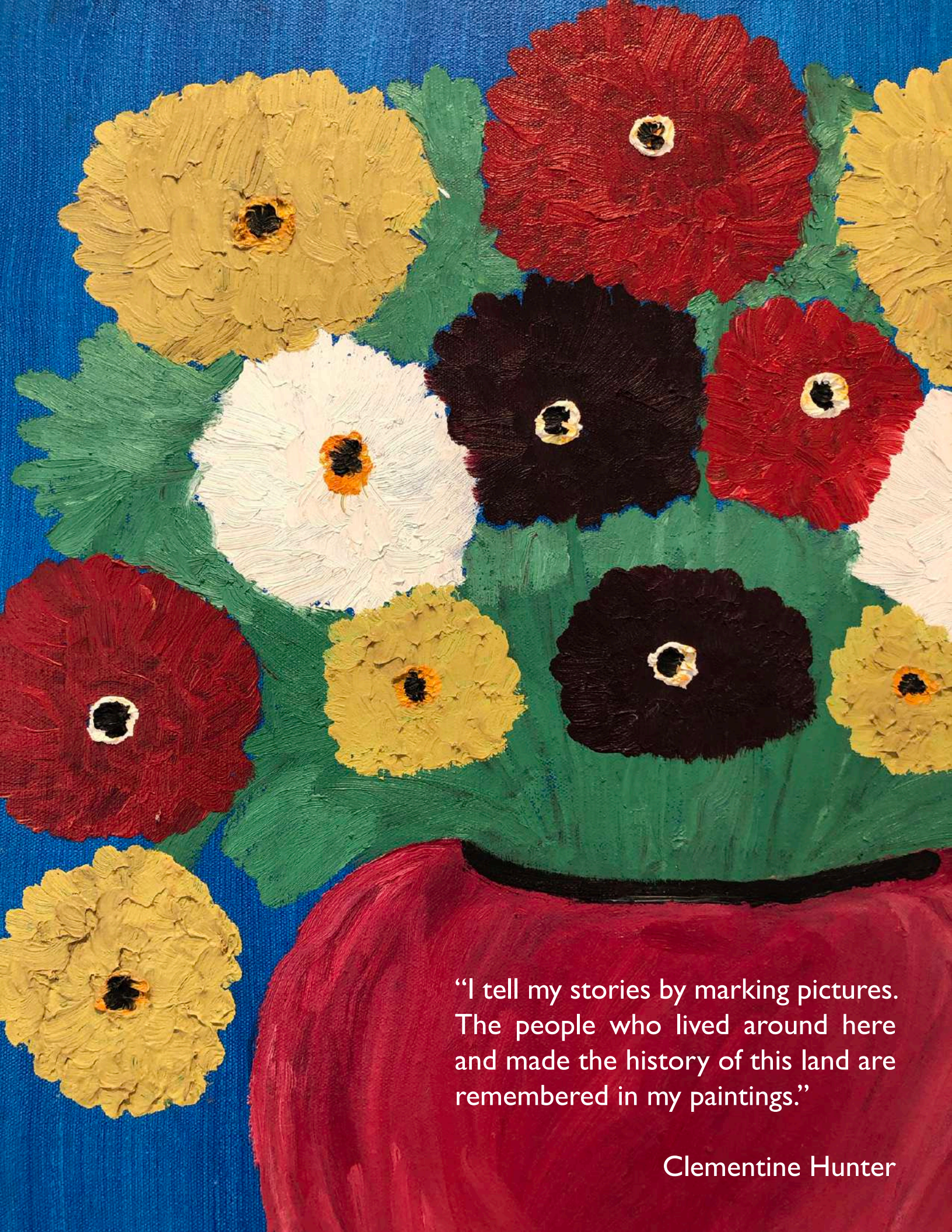
*H Series #22*  
resin, thread and wire  
12 x 20 inches (30.5 x 50.8 cm)



CLEMENTINE HUNTER

*Flowers*, 1981  
oil on board  
24 x 20 inches (61 x 50.8 cm)





“I tell my stories by marking pictures. The people who lived around here and made the history of this land are remembered in my paintings.”

Clementine Hunter



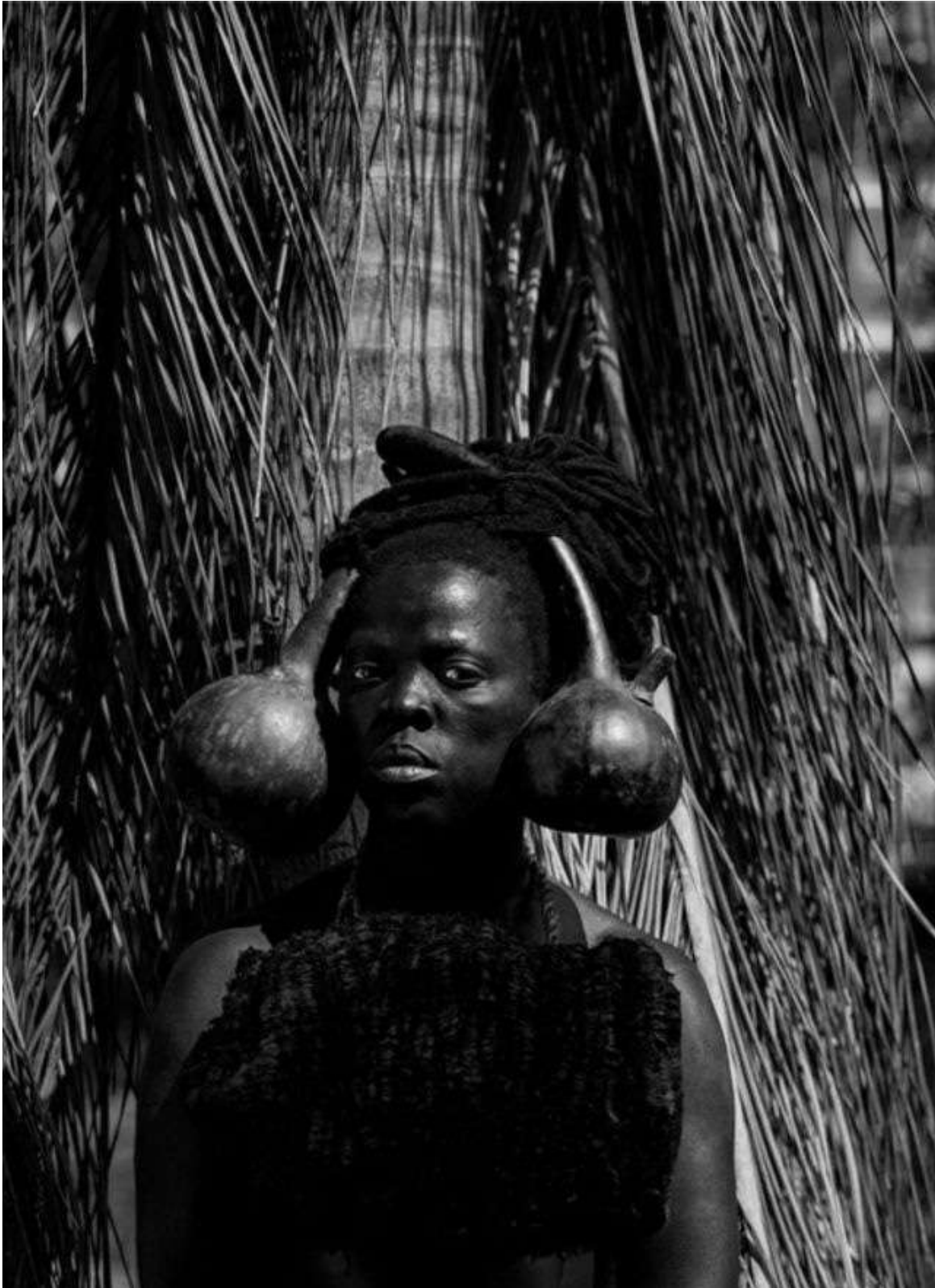
ZANELE MUHOLI

*Calabashe, Emhlabeni, 2019*

gelatin silver print

27 1/8 x 19 5/8 inches (68.9 x 49.8 cm)

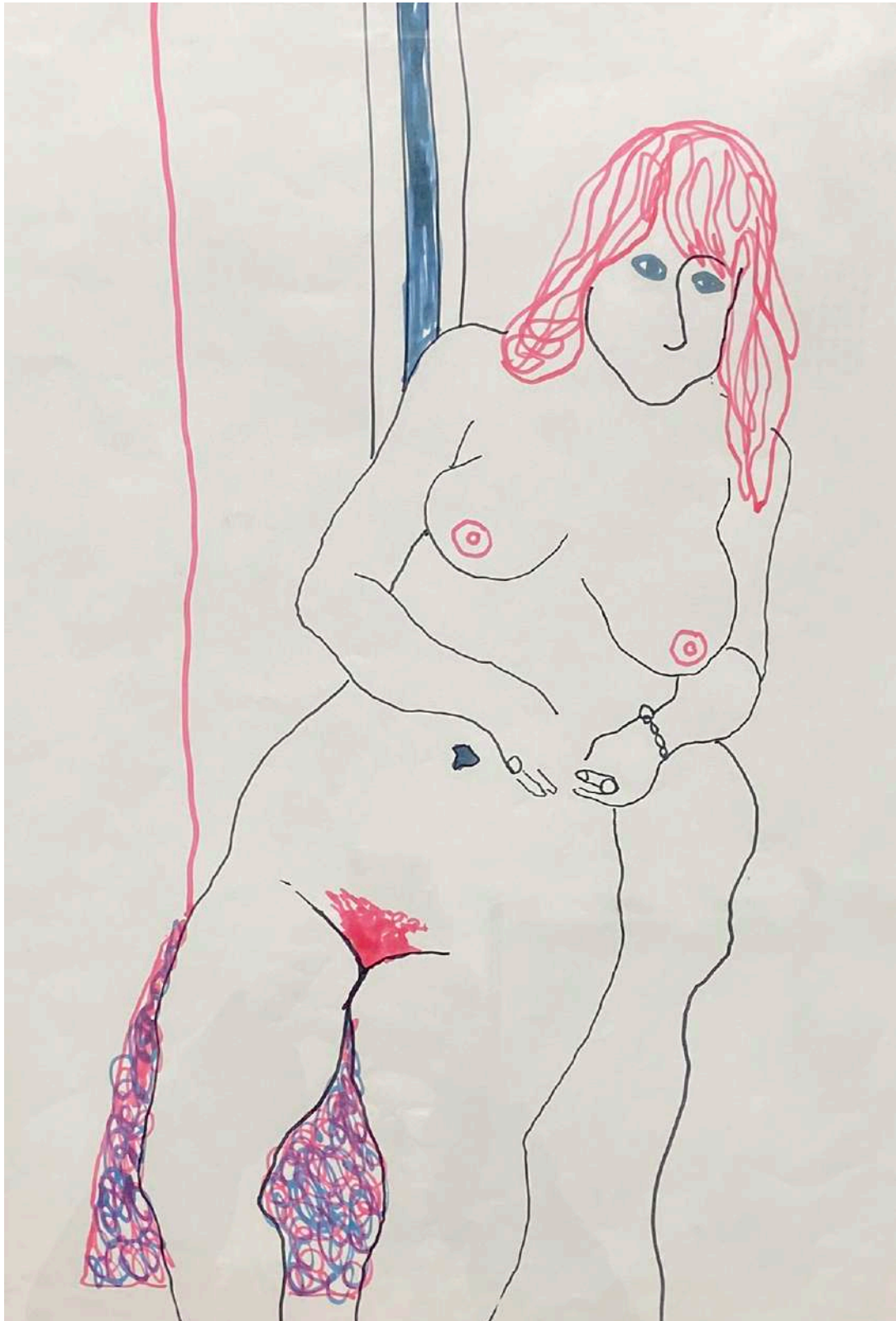
Edition of 8





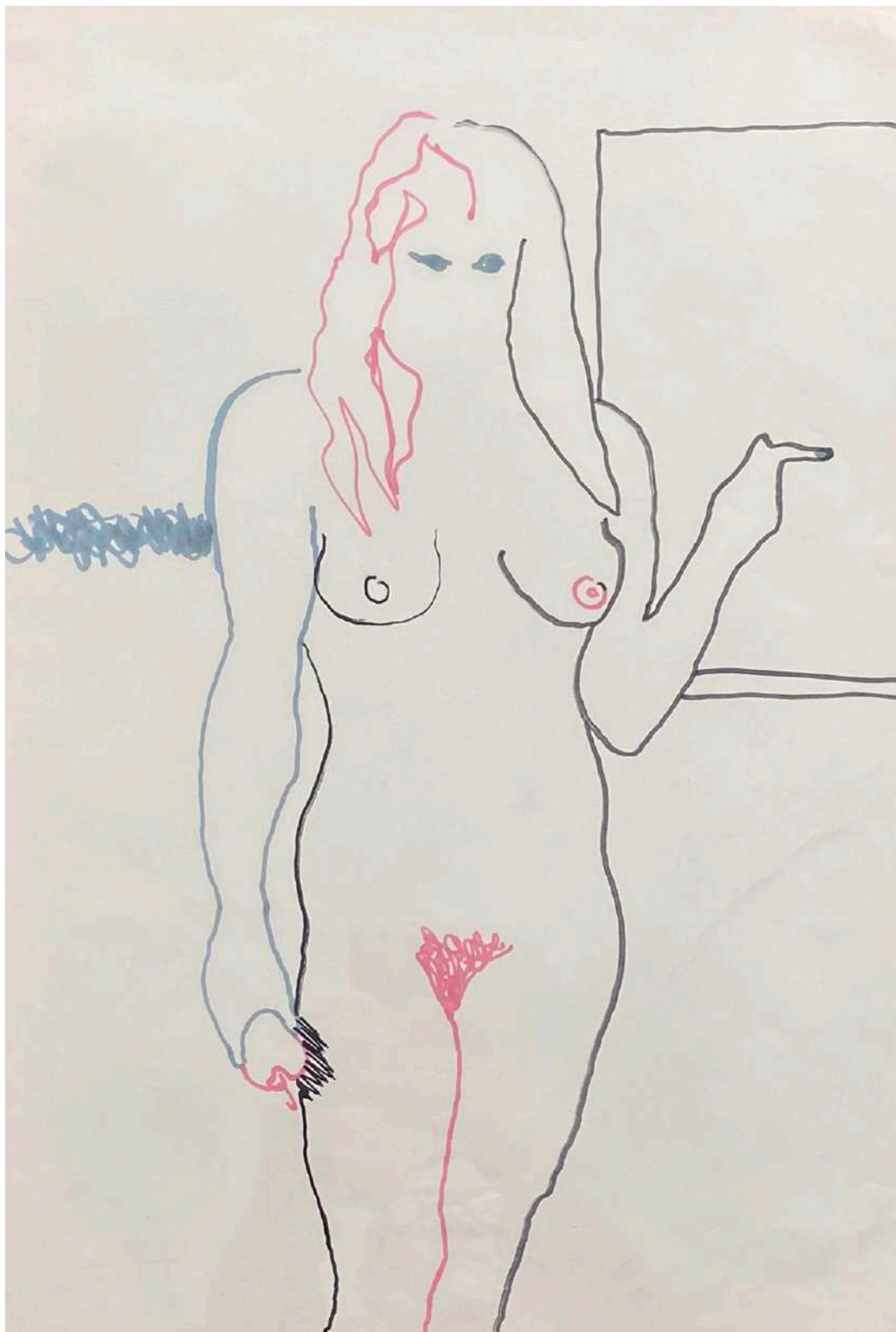
BOB THOMPSON

*Woman Reclining*, c. 1963  
colored inks on paper  
19 x 13 inches (48.3 x 33 cm)



BOB THOMPSON

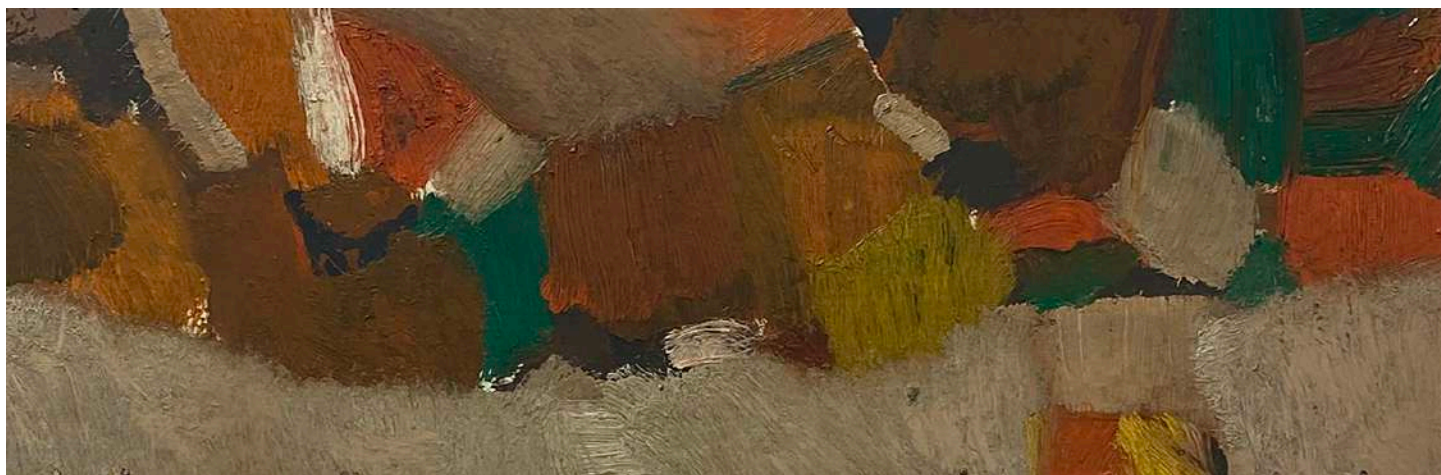
*Woman with Apple*, c. 1963  
colored inks on paper  
19 x 13 inches (48.3 x 33 cm)





BOB THOMPSON

*Landscape (Abstraction)*, 1958  
oil on masonite mounted to wood stretcher  
7 x 19 inches (17.8 x 48.3 cm)



LONNIE HOLLEY

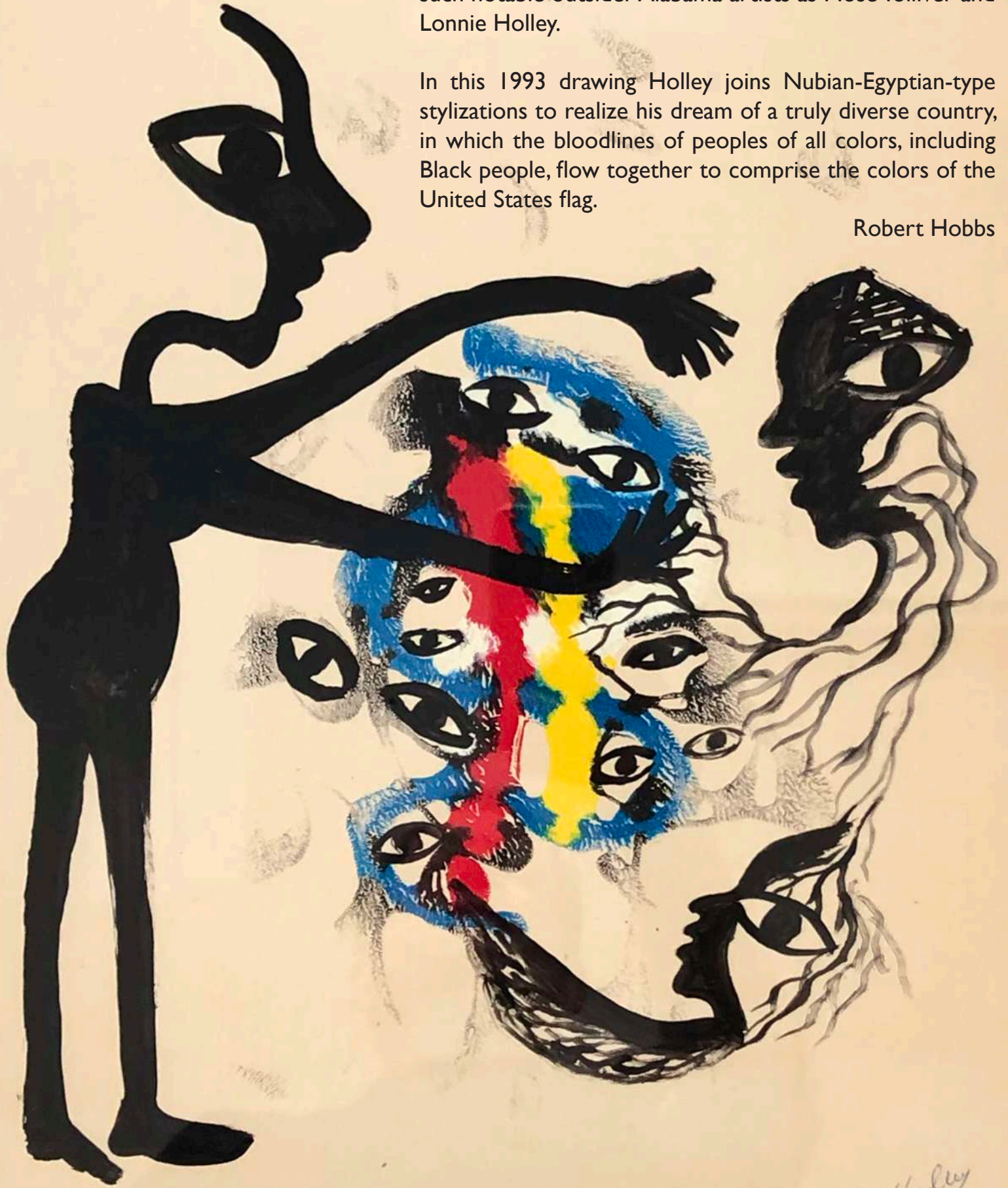
Untitled, 1993  
mixed media  
19 1/2 x 16 1/2 inches (49.5 x 41.9 cm)



In African-American communities, the idea of being descended from Nubian culture, which some believe to have been the source for Egyptian art, has been supported by such eminent scholars as Babatunde Lawal, as well as such notable outsider Alabama artists as Mose Tolliver and Lonnie Holley.

In this 1993 drawing Holley joins Nubian-Egyptian-type stylizations to realize his dream of a truly diverse country, in which the bloodlines of peoples of all colors, including Black people, flow together to comprise the colors of the United States flag.

Robert Hobbs



MOSE TOLLIVER

*Untitled Self-Portrait, 1995*  
acrylic on canvas  
24 x 20 inches (61 x 50.8 cm)



VANESSA GERMAN

*KIKI.WORKS LATE NIGHT SHIFT.BEATS FACE.X=SIGHT OF SOUL.  
SHE WILL CROSS YOU.CANNOT TOUCH.HER SOUL IZ.UNAVAILABLE  
FOR THE TRAMPLING, 2019*  
mixed-media assemblage  
47 x 25 1/2 x 7 inches  
(119.4 x 64.8 x 17.8 cm)







WINFRED REMBERT

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



WINFRED REMBERT

*Mixed Pickers*, 2010  
dye on carved and tooled leather  
28 3/4 x 35 1/2 inches (73 x 90.2 cm)



“Rembert’s work is important because it offers an unvarnished view of the segregated South, from the vantage of a lived history. What makes it resonate, however, is Rembert’s incredible spirit...

You feel it throughout these works, which refuse to shrink from the horrors, but especially in [Rembert’s memories] about singing: Even in the dreaded cotton fields, Rembert could find something to love.”

Martha Schwendener, *The New York Times*





JEANNE MOUTOUSSAMY-ASHE

*Mississippi Mother, Clarksdale, Mississippi, 1972*  
printed on epon velvet fine art paper  
frame size: 11 x 14 inches



JEANNE MOUTOUSSAMY-ASHE

*Igba Nkwu Dance Chicago, Illinois, 2019*

Printed on Epson fiber paper

12 x 16 1/4 inches



JEANNE MOUTOUSSAMY-ASHE

*Graduation, Edisto Island, South Carolina, 1977*  
printed on Epson fiber paper  
12 1/4 x 16 1/4 inches

