

James Barron Art

The Red Show
May 21 - July 17, 2021

VISIT US BY APPOINTMENT
KENT, CT
US +1 917 270 8044

JAMES@JAMESBARRONART.COM

HASCY@JAMESBARRONART.COM

LIZ@JAMESBARRONART.COM



Milton Avery
Katherine Bradford
Roberto Caracciolo
Angela Dufresne
Sidival Fila
Peter Flaccus
Vanessa German
Vera Girivi
Philip Guston
Peter Halley
Lonnie Holley
Rachel Lachowicz
Julian Lethbridge
Sol LeWitt
Ed McGowin
Sally Michel Avery
Eleanore Mikus
Dan Miller
Olivier Mosset
Robert Motherwell
Jeannette Montgomery Barron
Jules Olitski
Beverly Pepper
Peter Sacks
Kikuo Saito
Laura de Santillana
Reza Shafahi
James Siena
Janet Sobel
Wolfgang Tillmans
Isaac Witkin
Elisabetta Zangrandi
Xu Zhen

The Red Show

May 21 - July 17, 2021

Throughout history, red has been a color of power, representing passion, energy, violence, desire, and courage. *The Red Show*, installed at James Barron Art through July 2021, is a visceral exploration of this color's universal resonance.

In *Red: The History of a Color*, historian Michael Pastoreau wrote, "Red is the archetypal color, the first color humans mastered." The use of red in art establishes a bold composition and immediately draws the viewer's eye. Red causes a physiological reaction: an increased heart rate, raised blood pressure, quicker breath. By choosing to use red, the artist is eliciting a primal, subconscious response not only in their viewer, but also in themselves during the creation process, and ultimately evoking a subliminal discourse between artist and viewer.

From the first cave paintings at Lascaux, to Roman frescoes, to Renaissance paintings, red has been a color of great significance. Historically, red pigment came at a premium, as sources were notably scarce. Thus, works that used



red were immediately elevated to a particular level of regard. Our exhibition provides an overview of the use of red in various mediums, styles, and techniques, from abstract works by Robert Motherwell, Jules Olitski, and Peter Halley that are activated by red elements; the imagined landscapes of Philip Guston, Milton Avery, Sally Michel Avery, Janet Sobel, and Elisabetta Zangrandi; the saturated fields of color in the works of Wolfgang Tillmans, Laura de Santillana, Sol LeWitt and Olivier Mosset; and the figures of Angela Dufresne and Vera Girivi, ensconced in red environments. Sidival Fila and Rachel Lachowicz use layered dry pigment and lipstick, respectively, to create a layered surface with a depth of color.



“If one says ‘Red’ (the name of a color) and there are 50 people listening, it can be expected that there will be 50 reds in their minds. And one can be sure that all these reds will be very different.”

Josef Albers

WOLFGANG TILLMANS

Silver 148, 2014
c-print mounted on Dibond in artist's frame
89 1/3 x 67 1/3 inches
(227 x 171 cm)



“This is something [Tillmans] has been exploring for over a decade: a purist approach to colour and form that acts as a counterpoint to his figurative pictures...glossy rectangles in a range of extraordinary colours for which there are few accurate names.

From across the studio, with the sunlight falling on them from above, they look like the jewel-coloured windows of a white-walled church.”

Liz Jobey, *The Guardian*



JULES OLITSKI

Implications, 1966
acrylic on canvas
116 x 48 inches
(294.6 x 121.9 cm)





ROBERT MOTHERWELL

The Red and Black No. 41, 1987
pasted papers and aquatint on paper
31 1/2 x 25 inches
(80 x 63 cm)



Photo credit: Ken Cohen © 2021 Dedalus Foundation, Inc. / Artists Rights Society (ARS), NY

“The pure red of which certain abstractionists speak does not exist, no matter how one shifts its physical contexts. Any red is rooted in blood, glass, wine, hunters’ caps, and a thousand other concrete phenomena. Otherwise, we would have no feeling toward red or its relations, and it would be useless as an artistic element.”

Robert Motherwell



Robert Motherwell's Greenwich, Connecticut studio, 1980
Photograph © the Dedalus Foundation

The Red and Black No. 41 comes from the Estate of Robert Motherwell and the Dedalus Foundation. Originally founded by the artist in 1981, the Dedalus Foundation supports public understanding and appreciation of the principles of modern art and modernism. The Dedalus Foundation sponsors significant grants and fellowships for artists, writers, scholars, and conservators whose work concerns painting, sculpture, and/or modernism in the arts. The Dedalus Foundation also promotes the legacy of Robert Motherwell and supports exhibitions, educational programs, and publications related to his work.

The fifty-seven collages in Robert Motherwell's *Red and Black* series were created between 1987 and 1988. Printed aquatint proofs of an image derived from his 1975 collage *Pas de Deux No. 1* served as the paper ground and support for all the works in the series. Upon this ground, Motherwell arranged collage elements from various sources—mostly cut and torn fragments of proofs of his own prints, as well as lithographically reproduced sheet music and other papers. The proofs from his own prints are sometimes printed on grounds that have different colors than those in the published editions.

Motherwell's 1986 *Alphabet Series* was the model for the technique he employed in the *Red and Black* collages. But while the works in the *Alphabet Series* were classified as "unique prints," Motherwell considered those in the *Red and Black* series to be collages and they are included in the catalogue raisonné of Motherwell's paintings and collages (Yale University Press, 2012).

In 1988, after the collage elements in the *Red and Black* series were composed, Motherwell returned to many of the compositions and embellished them with gestural brushstrokes painted with thinned etching ink. *The Red and Black No. 41* is one of the few that Motherwell decided to let stand with only the collaged materials.

In addition to being signed by hand, the works in the *Red and Black* series were also stamped with Motherwell's embossed studio seal at their lower right corners.

The series title may refer to the Ballet Russe de Monte Carlo's celebrated production of *Rouge et Noir* (Red and Black), with costumes designed by Matisse, the June 1939 premiere of which Motherwell attended in Paris. It may also be meant to "represent antagonistic forces," as in Stendahl's 1822 novel *Le Rouge et le Noir*.

“When Motherwell uses certain colors, they are always associated in his own mind with specific sense impressions... Red: memories of Mexico; *The Red Studio* by Matisse; blood and duende, folk art.”

Dore Ashton

“Motherwell’s collages amount to a definition of their medium... Motherwell draws by tearing, and the implied violence of the torn edge (which looks and feels very different from the clean-cut edges of Braque’s newsprint or Matisse’s scissored paper) plays, in collage, the same role as the ejaculatory splattering of paint in his paintings... In making it, he became the only artist since Matisse in the fifties to alter significantly the syntax of this quintessentially modernist medium.”

Robert Hughes

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The Red and Black No. 51, 1987
Museum of Modern Art

Photographer: David Carmack
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The Red and Black No. 55, 1987

Works (No. 35 and No. 43) from this series were exhibited in *Robert Motherwell: Collages* at the Contemporary Art Centre of Málaga, Spain in 2020 and reproduced in the accompanying catalog.

The Red and Black No. 51 is in the permanent collection of the Museum of Modern Art, New York. *The Red and Black No. 55* was reproduced on the cover of composer Arthur Berger’s memoirs, *Reflections of an American Composer*. Motherwell dedicated the work to him, and Berger later wrote a number of musical compositions inspired by Motherwell following his death.

ROBERT MOTHERWELL

Delicados, 1980
Acrylic and pasted papers on canvas board
9 3/4 x 8 1/8 inches
(24.8 x 20.6 cm)



PHILIP GUSTON

Garden - Roma, 1971
oil on paper mounted panel
19 1/4 x 27 inches
(48.9 x 69.2 cm)





“In Italy, Guston’s palette remained mostly monochromatic, faithful to his penchant for pinkish coral reds. Even gardens with Farnesian umbrella trees – curiously resembling his Klansman hoods in shape... were depicted in this rosé palette. When asked why these colors, back in 1966, the artist had replied that ‘it took a couple of years to get the feeling of red, and particularly cad red medium, which I happen to love. I like pastrami. I just like it. I couldn’t tell you why. I like cad red medium. It has a certain resonance to it.’”

Greg Lindquist



Garden - Roma was painted while Guston was Artist-in-Residence at the American Academy in Rome in 1970–71. Having recently debuted his then-ridiculed, controversial new figurative style at Marlborough Gallery in 1970 with a series of dark, satirical Klansmen paintings, Guston's time in Rome was a reprieve from the intense art world reaction to his new paintings and the psychological exhaustion of painting them. His work from this time is mostly painted in reds and pinks, further refining elements of the style he would paint in for the rest of his career.

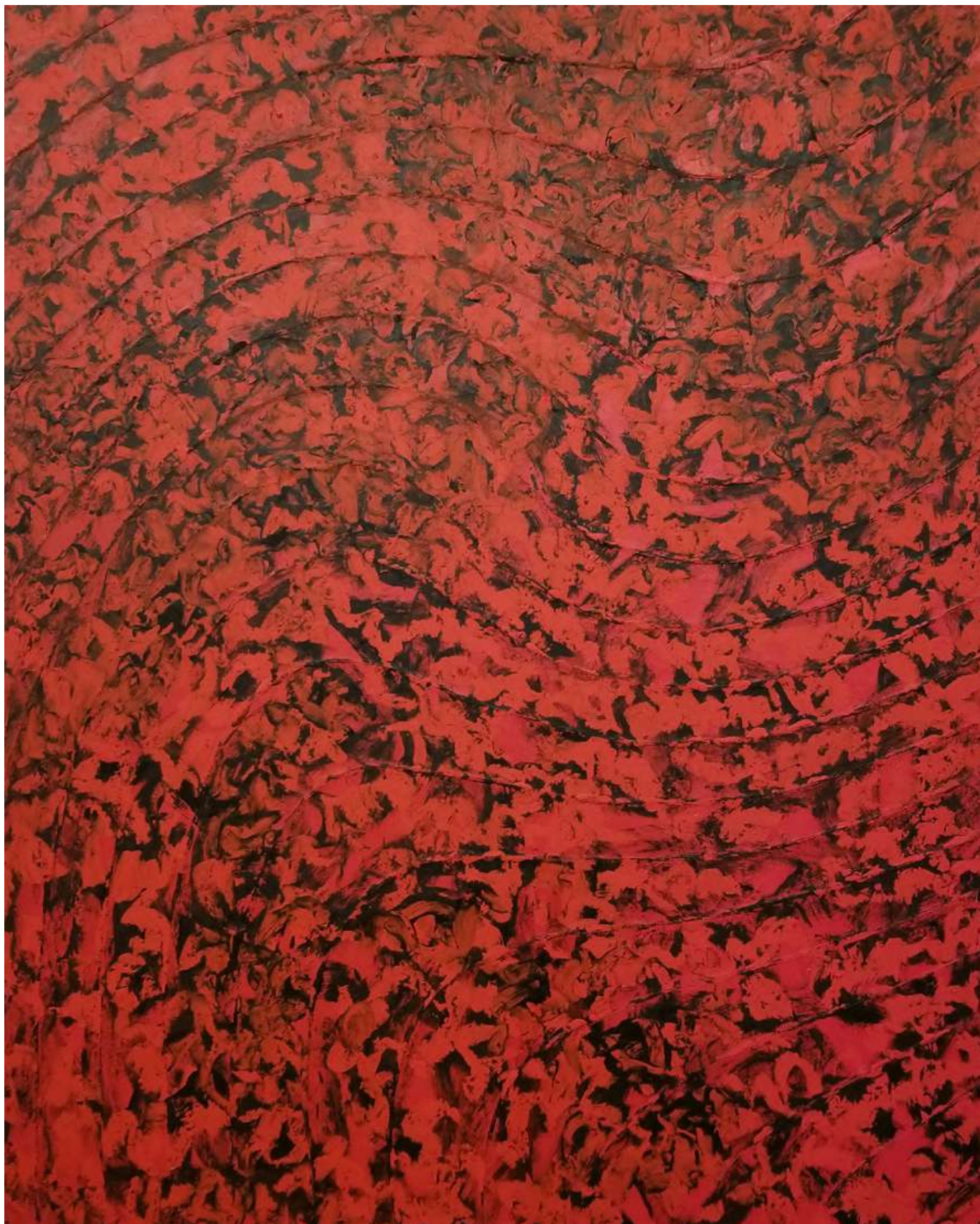


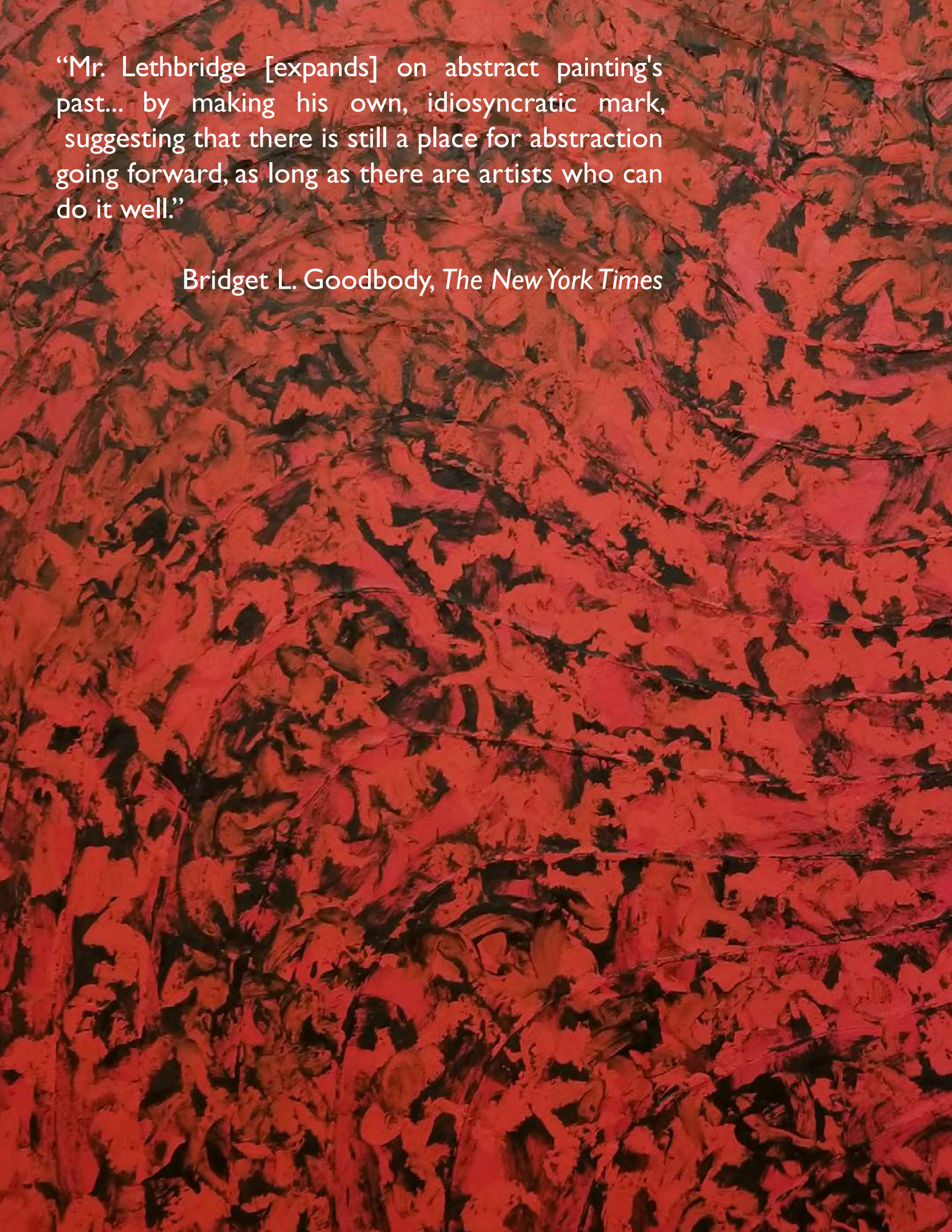
“Guston adopted the same near-monochrome palette throughout the series, a range of discomfiting pinks and reds, inflected and tempered by seas of dragged off-white paint and smudgy black drawing. Seeing a large group of the Roman pictures emphasizes the variations in their seemingly unchanging pinkness—the differences between rose, red, salmon and peach, for example, become important.”

Karen Wilkin

JULIAN LETHBRIDGE

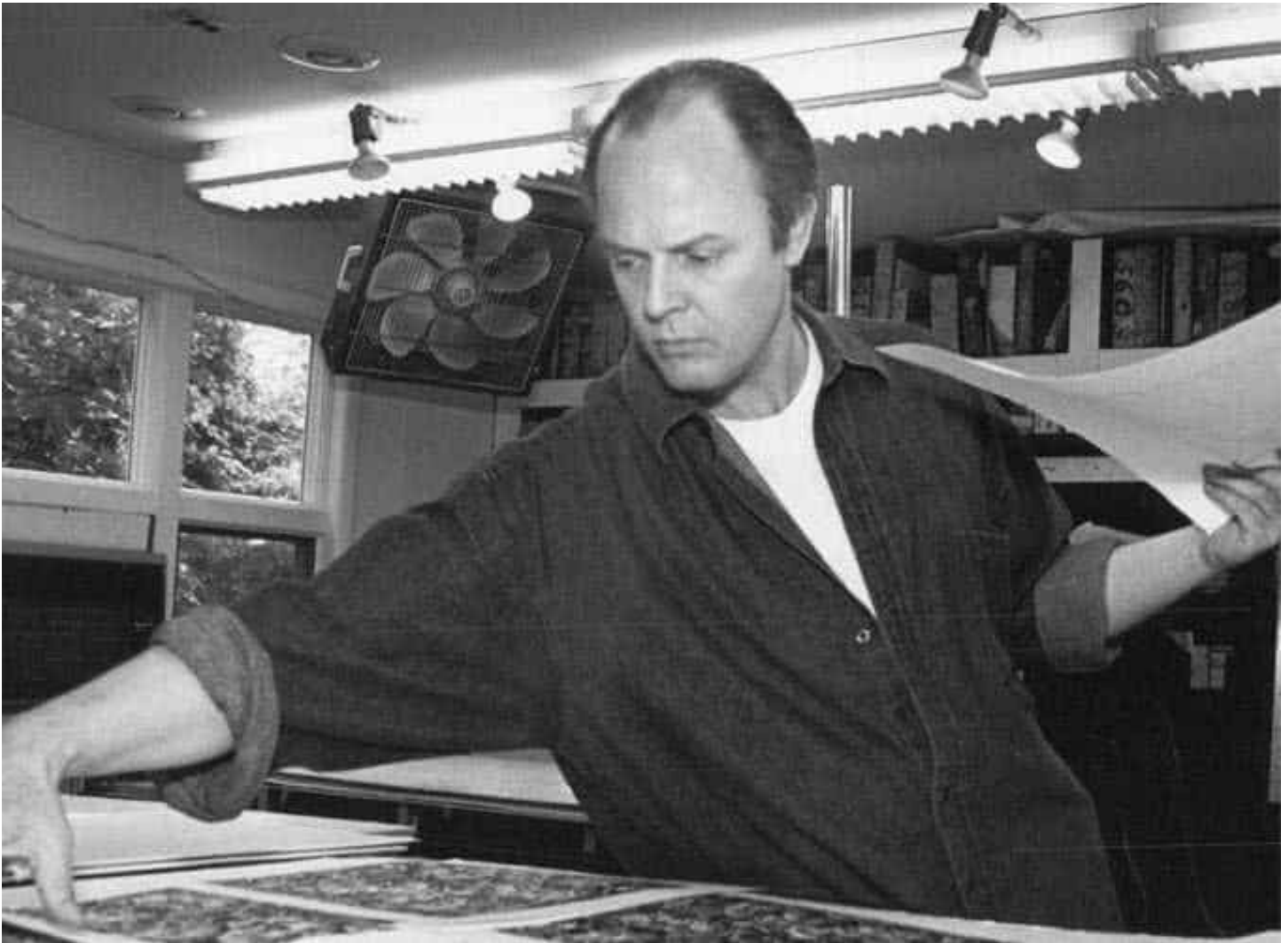
Twist, 2016-2020
oil, pigment stick and pigment stick in medium on linen
52 x 42 inches
(132.1 x 106.7 cm)



An abstract painting featuring a dense, textured surface. The color palette is dominated by various shades of red, from deep maroon and burgundy to bright, almost white highlights. The brushwork is highly expressive and varied, with some areas showing thick, impasto-like applications of paint and others appearing more fluid and blended. The overall effect is one of intense energy and complex visual rhythm.

“Mr. Lethbridge [expands] on abstract painting's past... by making his own, idiosyncratic mark, suggesting that there is still a place for abstraction going forward, as long as there are artists who can do it well.”

Bridget L. Goodbody, *The New York Times*



Julian Lethbridge in his studio.

“These works are not a product of chance gestures; they swarm with repeating narrow brush strokes, no two of which are the same. Neither do they place painterly gesture-making on a pedestal: these looping, meandering marks echo one another, as if undergoing some process of procedural generation under their own momentum.

The paintings are a product of painstaking processes, a layering of brushstrokes over a background pigment with varying degrees of gestural density. Lethbridge’s careful management of colour and movement creates the perception of depth and voluptuousness at a distance, the illusory impasto falling away only on closer viewings.”

Matthew Rudman, *Studio International*
Review of “Julian Lethbridge: Inside Out” (2017)
at Contemporary Fine Arts, Berlin

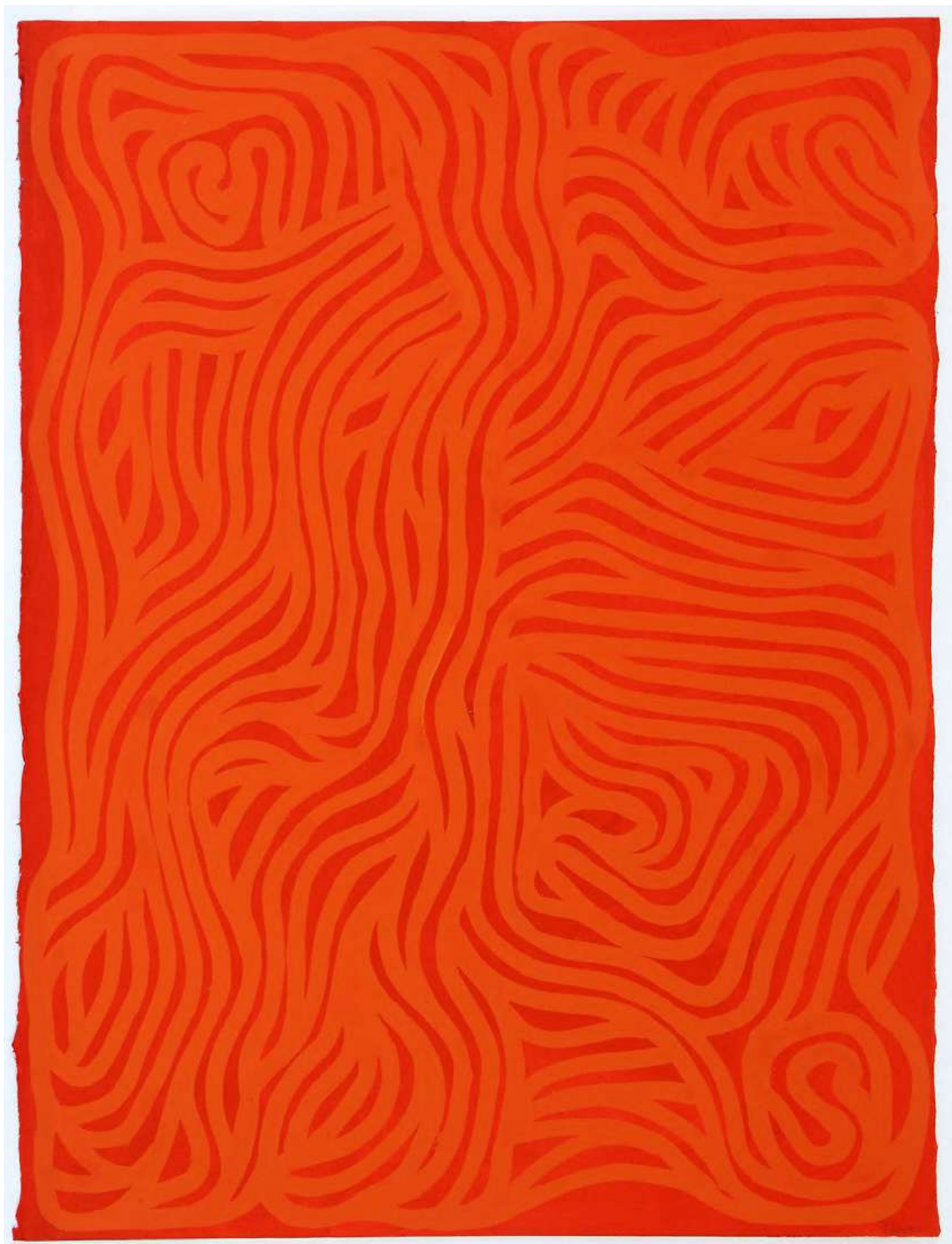
JULIAN LETHBRIDGE

Untitled, 2019-2021
ink and gouache on paper
16 x 12 inches
(40.6 x 30.5 cm)



SOL LEWITT

Irregular Grid, 2001
gouache on paper
29 1/2 x 22 3/4 inches
(75 x 57.8 cm)



"I never tried to arrange colors or the other forms to please the eye. In fact, I tried to use the system or randomness to avoid preconceived notions of aesthetic 'beauty' or other color statements... If it turns out beautiful, I don't mind."

Sol LeWitt



SOL LEWITT

R308, 1975

unique graphite text drawing on orange wove
paper with artist's cut sheet edge

12 x 12 inches
(30.5 x 30.5 cm)



PETER SACKS

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





“Growing up in South Africa, the color red had a special power over me. Both because it’s so used in African life and art, and because it always had this combination of menace and yet vital promise. One encounters so many reds throughout a life, but as a child I saw red in settings from injury to birth—most vividly as a very small child witnessing my father do an emergency caesarian. I’ve worked with red in large monochromes, but in the Tipping Point series the multiple reds serve as both arteries and punctuation points—pulses that create and force circulation in the motion, and emotion, of the painting. Of course as in any tipping point there is the question of what is excess, what is too much of a risk—so I have to keep that level of vividness in balance. It’s crucial, when not in a monochrome, to manage your reds. These particular reds come from Japan, Africa, India and from a 19th C American quilt—so there’s a kind of global bloodstream in the painting.”

Peter Sacks

PETER SACKS

The Sangoma Series
mixed media
30 x 22 1/2 inches
(76.2 x 57.2 cm)



XU ZHEN

Under Heaven - 20180927, 2018
oil on canvas, aluminum
23 5/8 x 31 1/2 x 5 1/8 inches
(60 x 80 x 13 cm)





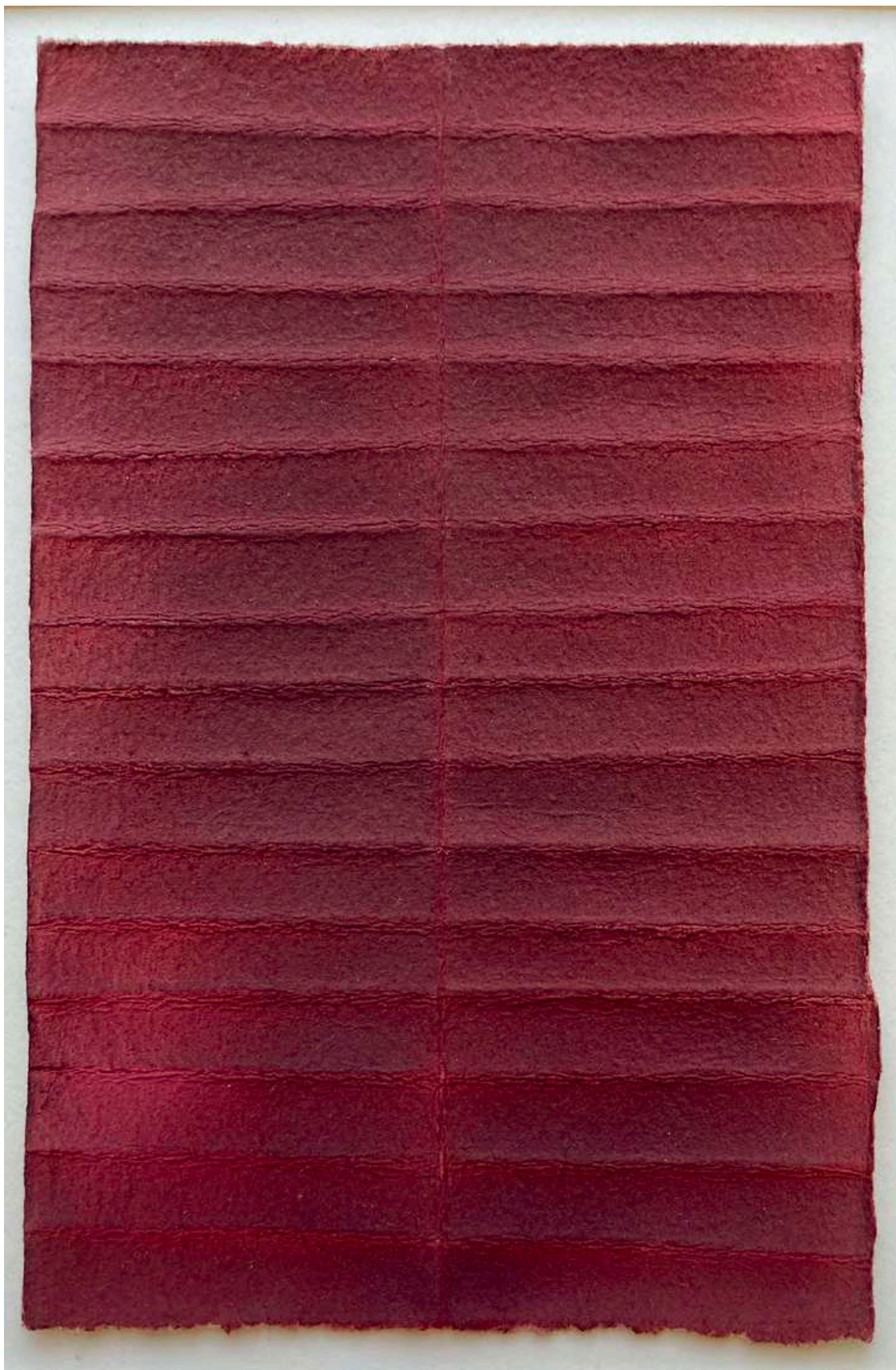
Xu Zhen's *Under Heaven* paintings utilize a pastry chef's icing applicator in order to apply pigment onto an impasto. These paintings, their title both a literal translation of a Chinese word meaning "the whole world" and a glib reference to Jeff Koons' infamous *Made In Heaven* series, give the sense of an ambition to "have one's cake and eat it too."

"There's no revolutionary red here, only flirtatious pink. The canvasses have been covered by luxurious blobs of paint applied with icing nozzles, the countless twirls forming a cloyingly sweet surface."

Mary Wang

ELEANORE MIKUS

Untitled, 1969
ink and acrylic on folded paper
6 1/2 x 5 inches
(16.5 x 12.7 cm)



“These *Paperfolds* have an antecedent in the traditional Japanese folded paper craft tradition of origami... First popularized and Anglicized in mid-twentieth-century America, origami is still widely regarded as a craft, even though in Mikus’ work it assumes new artistic meaning as a Zen form used to emphasize the fact that art is more involved with process rather than being seen as a static entity.”

Robert Hobbs

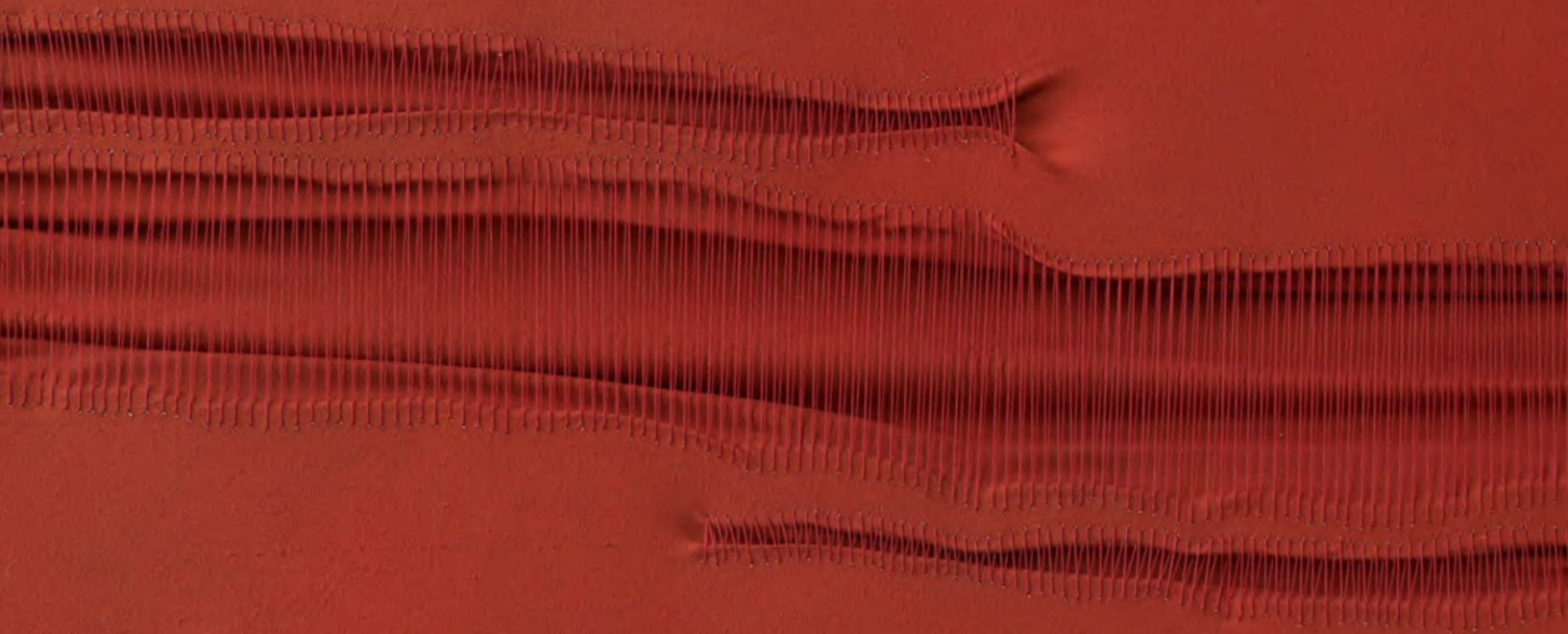
SIDIVAL FILA

Metaphor Rosso Carminio 10, 2018
acrylic on stitched canvas, on frame
23 5/8 x 23 5/8 inches
(60 x 60 cm)



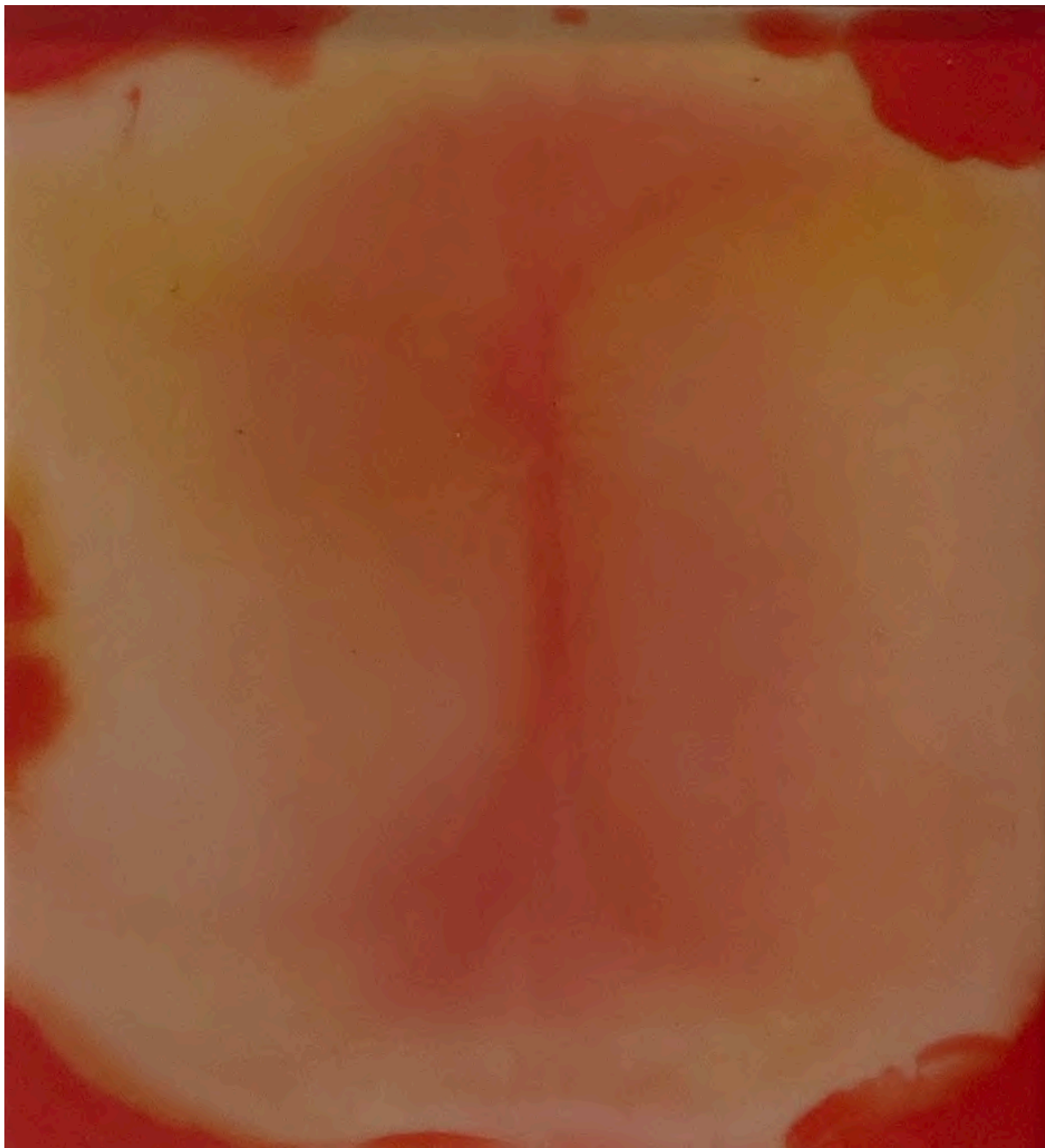
“We usually perceive color only as a matter on the surface, but in my paintings the presence of the thread with same colour of the surface, and the consequent overlapping between wire and surface, amplify the viewer’s perception.”

Sidival Fila



PETER FLACCUS

Untitled
encaustic
10 x 10 inches
(25.4 x 25.4 cm)



KIKUO SAITO

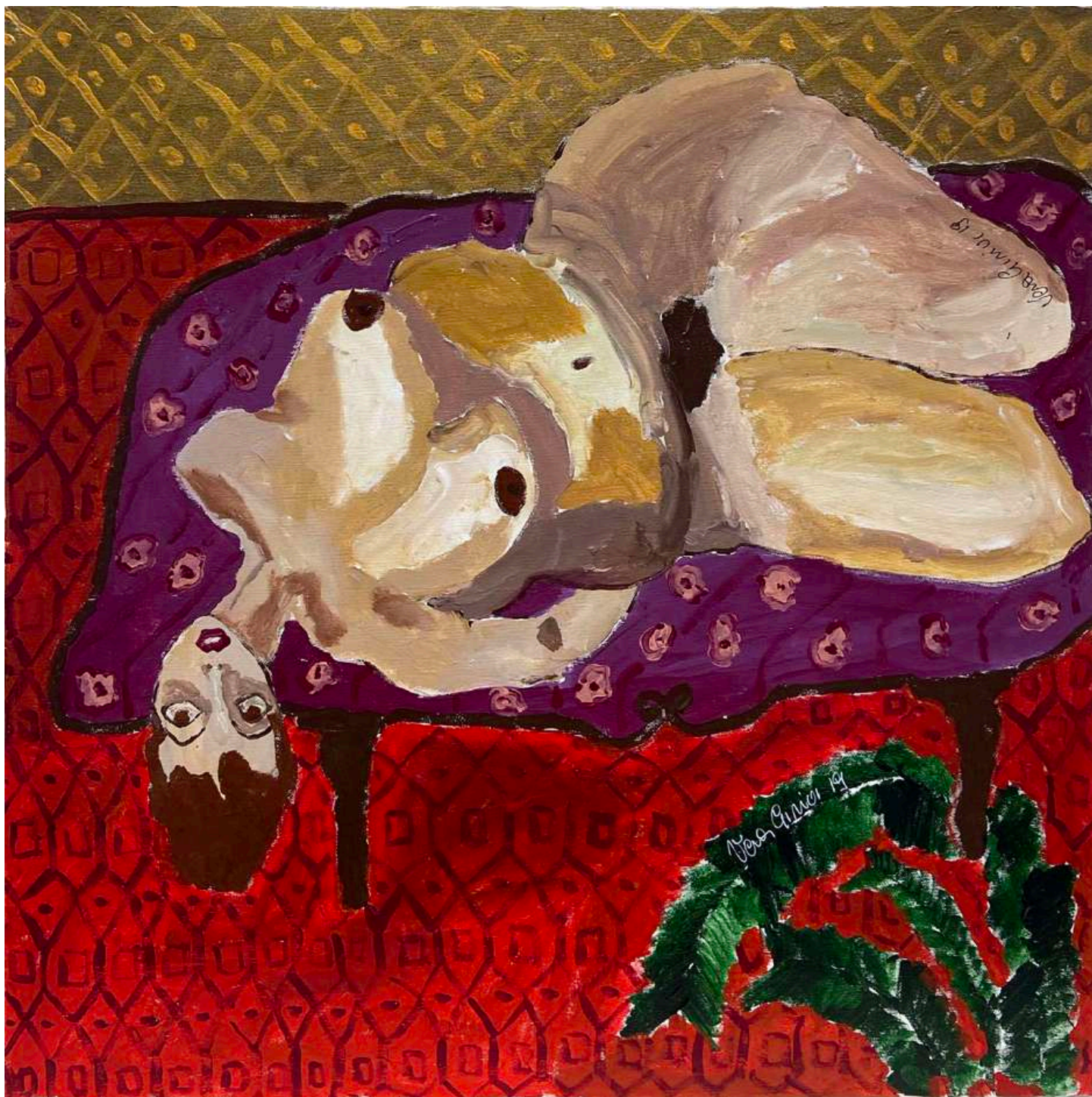
Sea Sango, 2009
acrylic on canvas
53 1/4 x 67 1/2 inches
(135.3 x 171.5 cm)





VERA GIRIVI

Untitled, 2019
acrylic on canvas
27 1/2 x 27 1/2 inches
(70 x 70 cm)
VG113





SALLY MICHEL AVERY

Untitled (Red Seascape), 1960
oil on paper
8 3/4 x 23 inches
(22.2 x 58.4 cm)

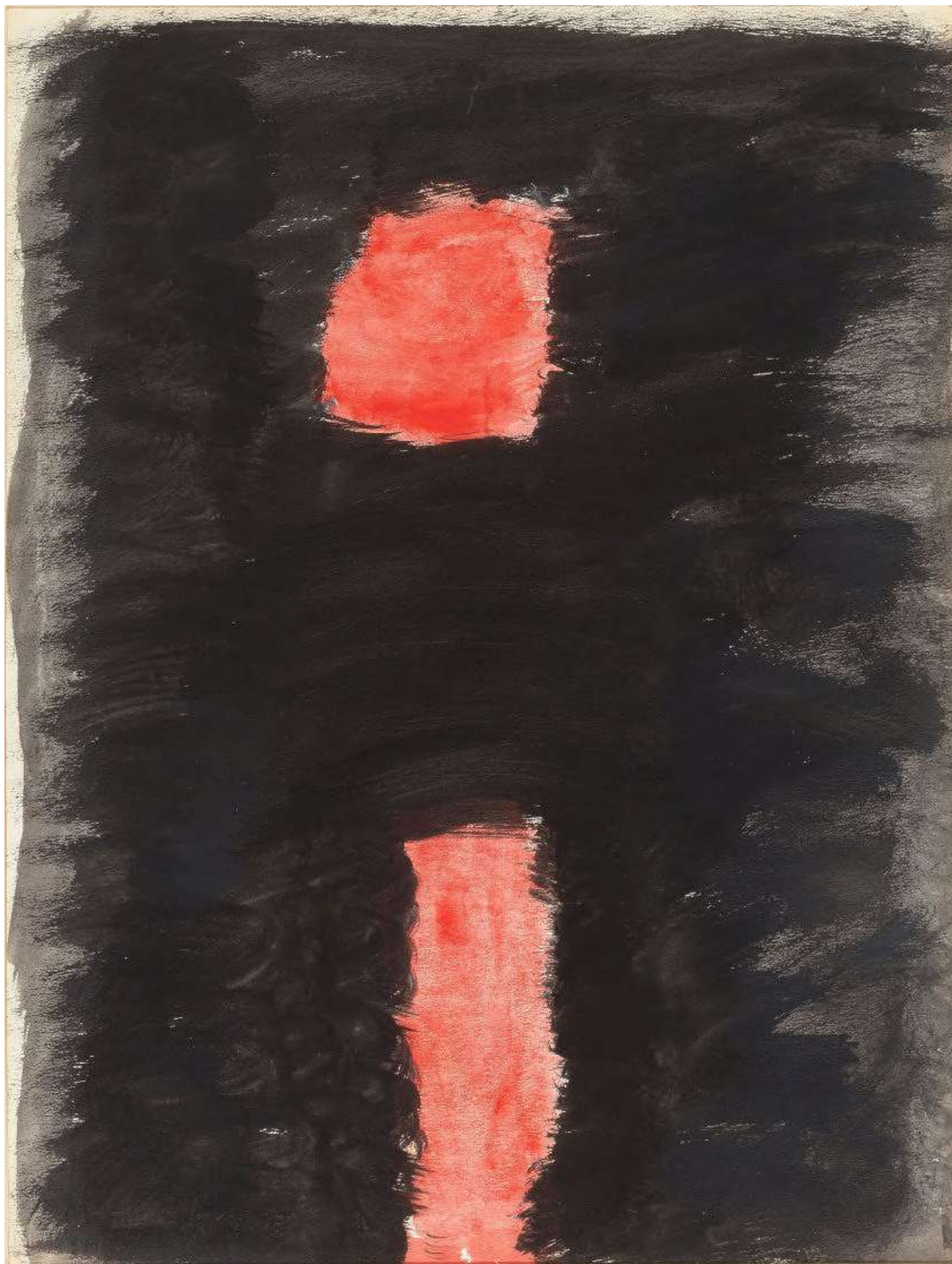
“The Averys’ color choices were purely intuitive: ‘Each color,’ Sally affirmed, ‘dictated what the next color was going to be. . . . You see, every time you put down one color, it changes what else may happen. . . . So you can’t really tell what’s going to happen until it actually happens.’”

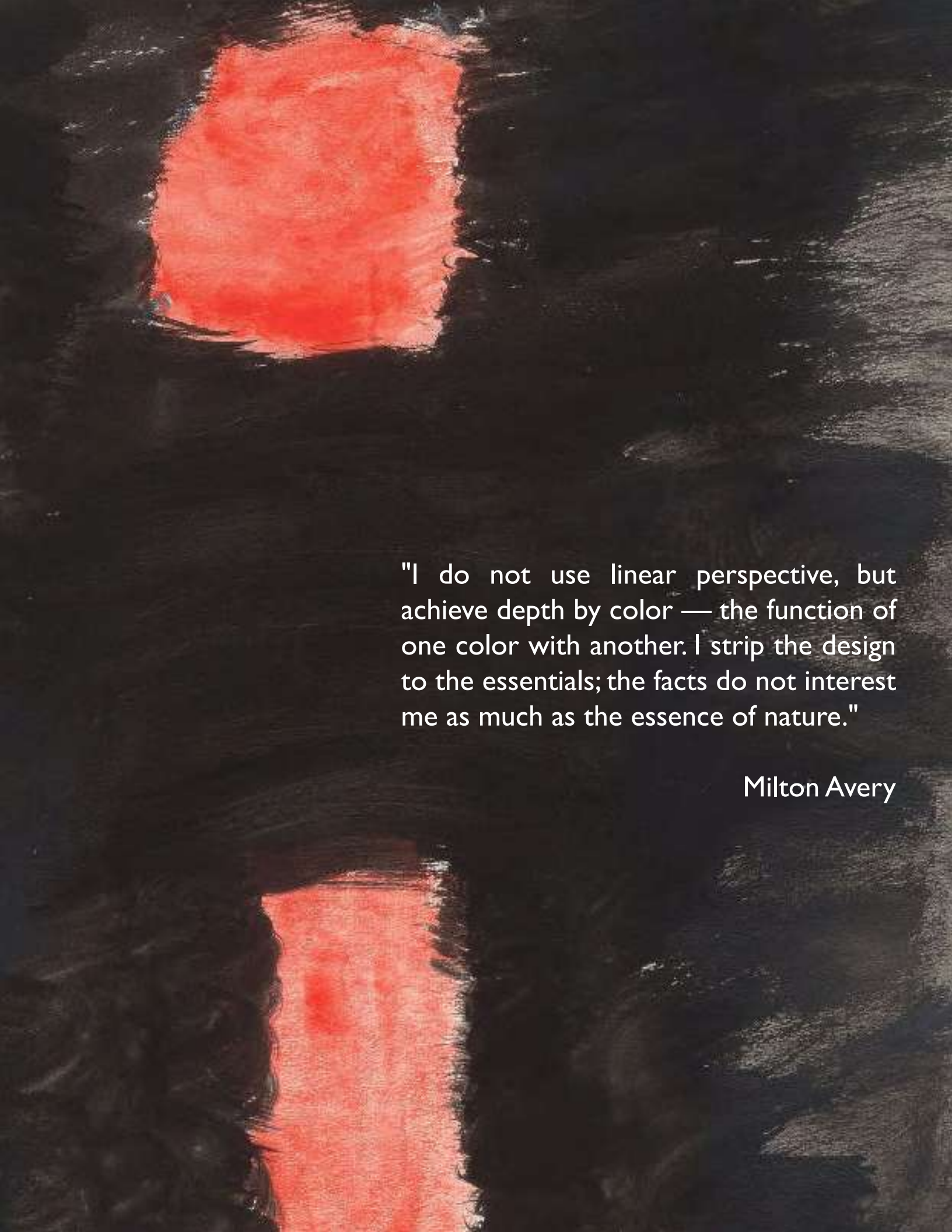
Robert Hobbs



MILTON AVERY

Setting Sun, 1959
oil on paper
23 x 17 1/2 inches
(58.4 x 44.5 cm)



An abstract painting featuring a dark, textured background. In the upper left quadrant, there is a bright red, roughly square shape with soft, feathered edges. In the lower left quadrant, there is a vertical red bar, also with soft, feathered edges. The overall composition is minimalist and focuses on color and texture.

"I do not use linear perspective, but achieve depth by color — the function of one color with another. I strip the design to the essentials; the facts do not interest me as much as the essence of nature."

Milton Avery

KATHERINE BRADFORD

Diver on Bright Red
acrylic on canvas
12 x 9 inches
(30.5 x 22.9 cm)



LAURA DE SANTILLANA

Red Over Pink, Brass Foil, 2018
hand blown compressed shaped glass, brass foil
9 3/4 x 5 7/8 x 1 1/2 inches
(24.8 x 15.8 x 3.8 cm)



ROBERTO CARACCILO

4/6, 2000
ceramic sculpture
34 x 35 inches
(86.4 x 88.9 cm)



ANGELA DUFRESNE

Me as Mildred Pierce, 2006
oil on canvas
66 x 103 inches
(167.6 x 261.6 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)



JEANNETTE MONTGOMERY BARRON

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



JEANNETTE MONTGOMERY BARRON

Orange Mirror #1, 2018

pigment print

20 x 20 inches or 40 x 40 inches

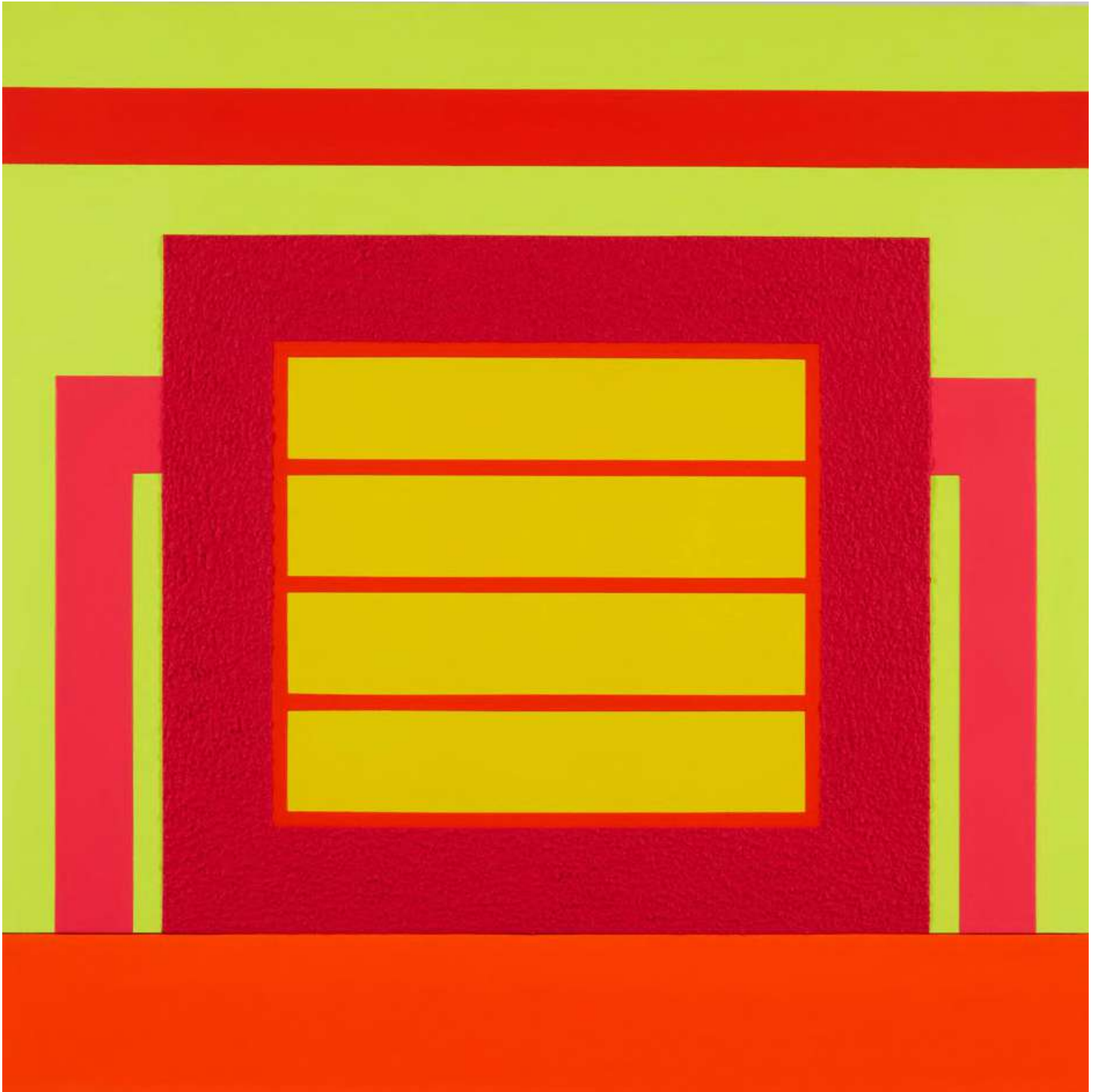
Edition of 6 + 3 APs

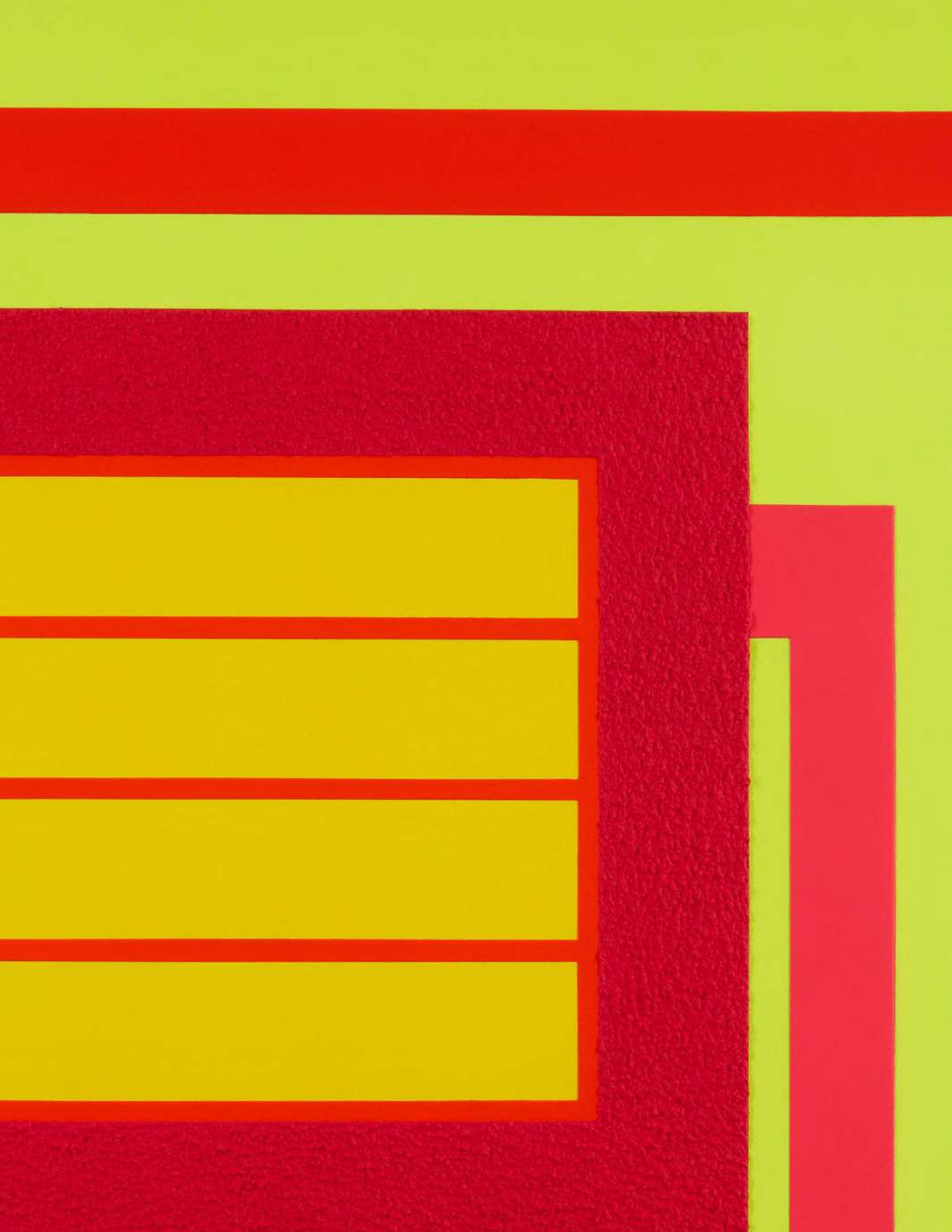




PETER HALLEY

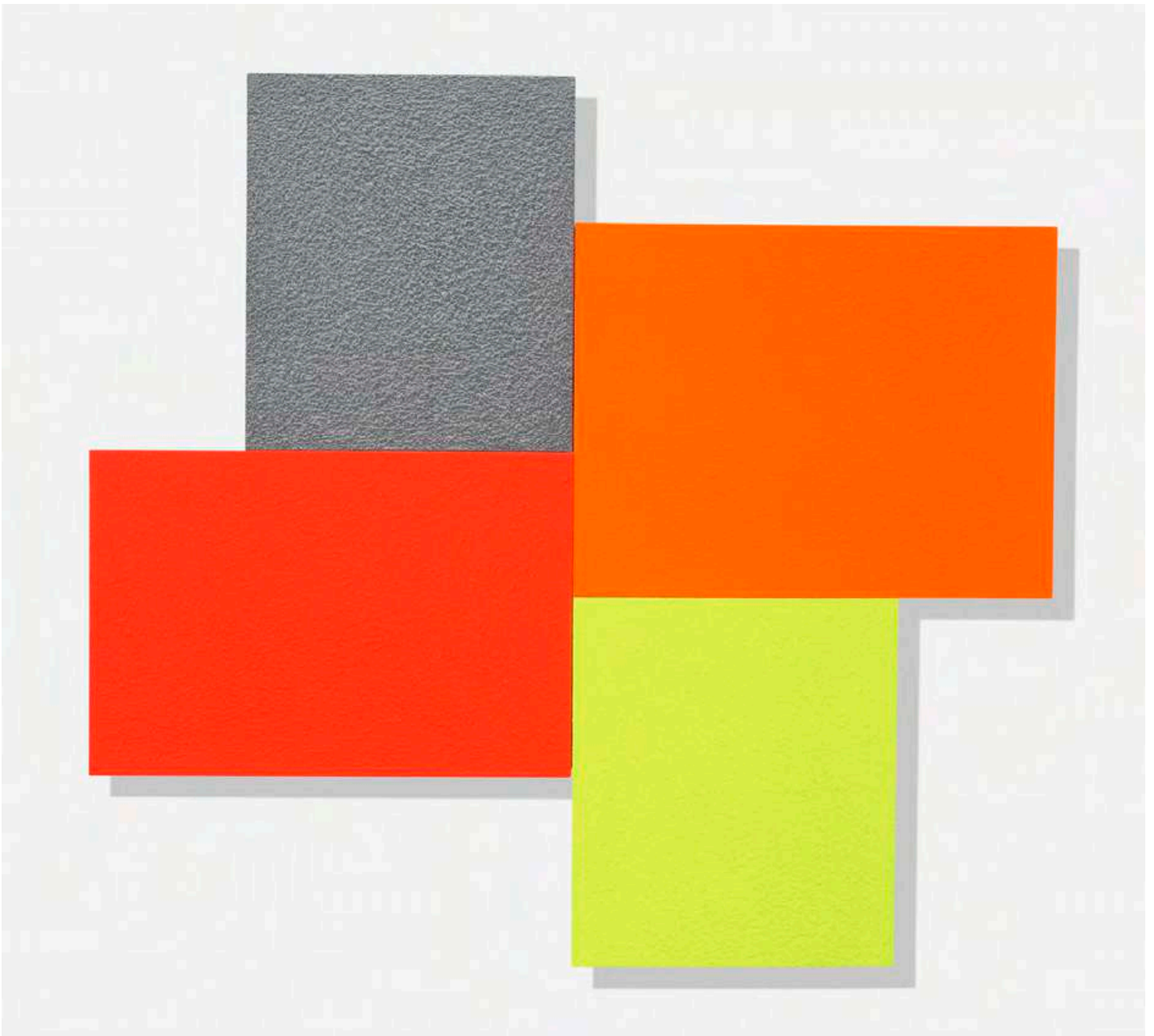
Sanctum, 2011
acrylic, fluorescent acrylic and Roll-a-Tex on canvas
54 x 54 inches
(137 x 137 cm)





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)



JANET SOBEL

Untitled, c. 1943 - 48
gouache on paper
11 1/2 x 9 inches
(29.2 cm x 23 cm)



JANET SOBEL

Untitled, c. 1946 - 48
gouache on paper
11 1/2 x 9 inches
(29.2 cm x 22.9 cm)





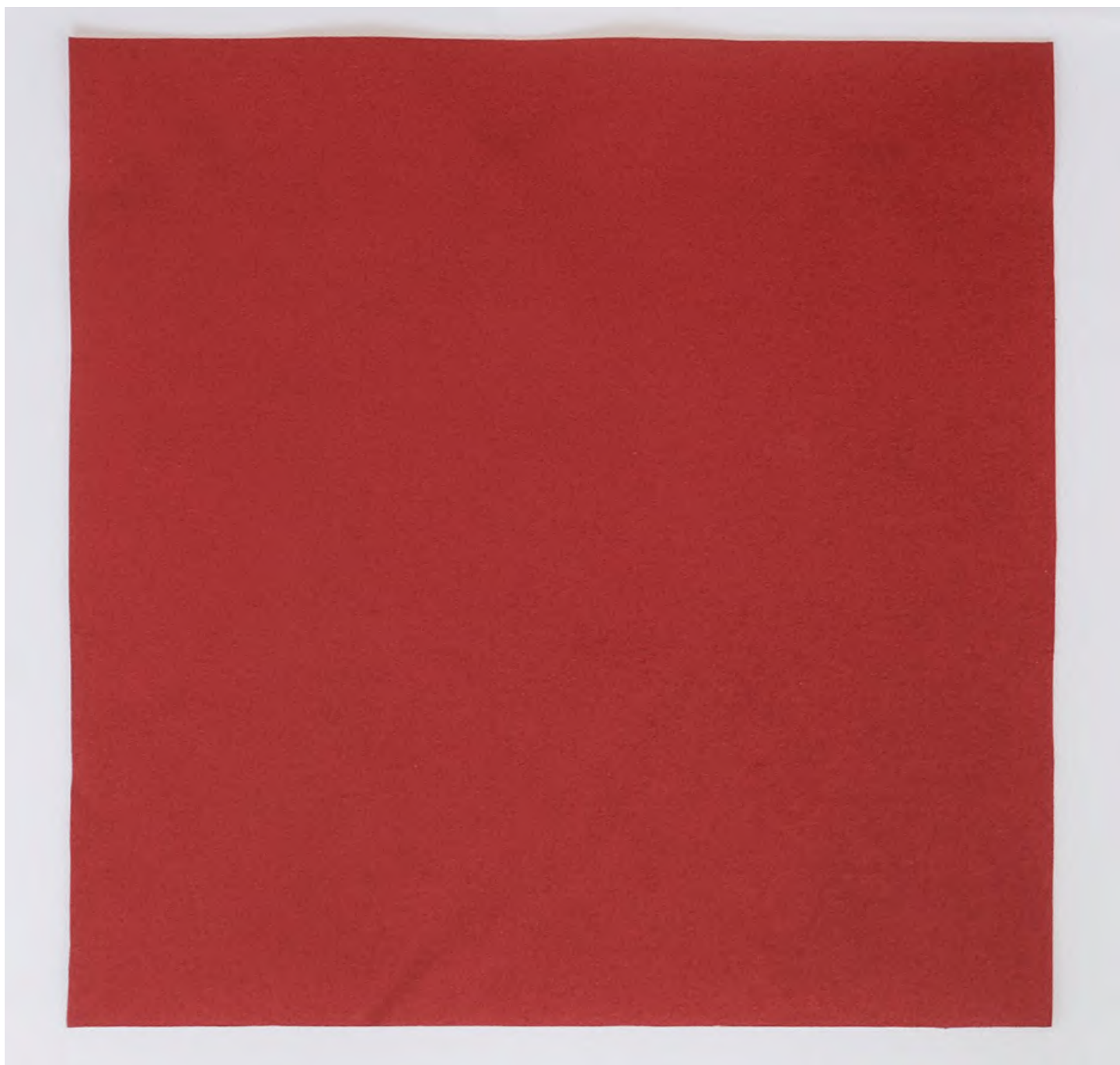
RACHEL LACHOWICZ

Untitled, 1998
lipstick and wax
16 1/4 x 16 1/4 inches
(41.3 x 41.3 cm)



OLIVIER MOSSET

Untitled #13, 1992
acrylic on canvas
12 x 12 inches
(30.5 x 30.5 cm)



ELISABETTA ZANGRANDI

Piccolo Rosso, 2020
acrylic on board
8 x 9 inches
(20 x 23 cm)



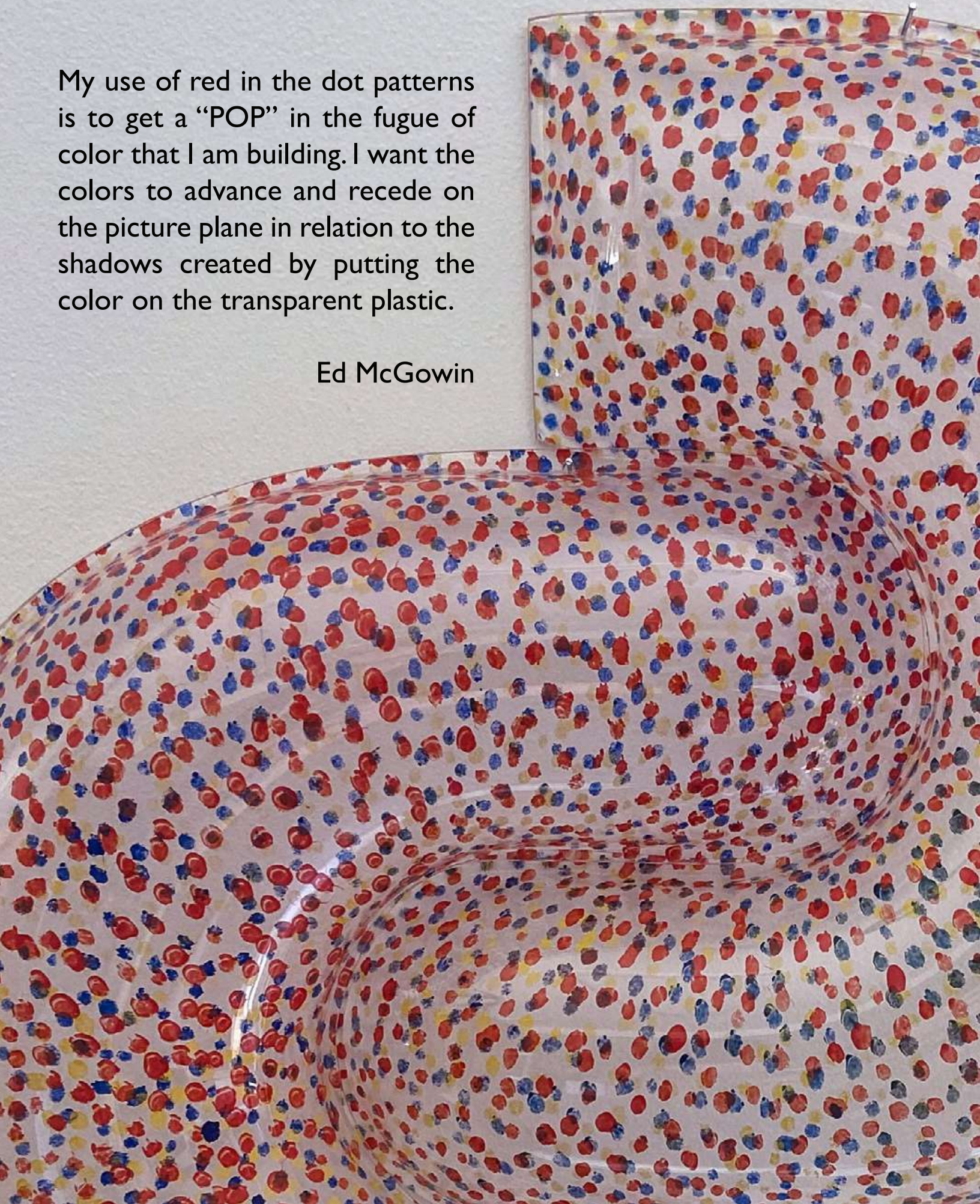
ED MCGOWIN (FOR ALVA FOST)

Rainbow Rain, 2015
vacuum formed painted styrene
14 x 11 inches
(35.6 x 27.9 cm)



My use of red in the dot patterns is to get a “POP” in the fugue of color that I am building. I want the colors to advance and recede on the picture plane in relation to the shadows created by putting the color on the transparent plastic.

Ed McGowin



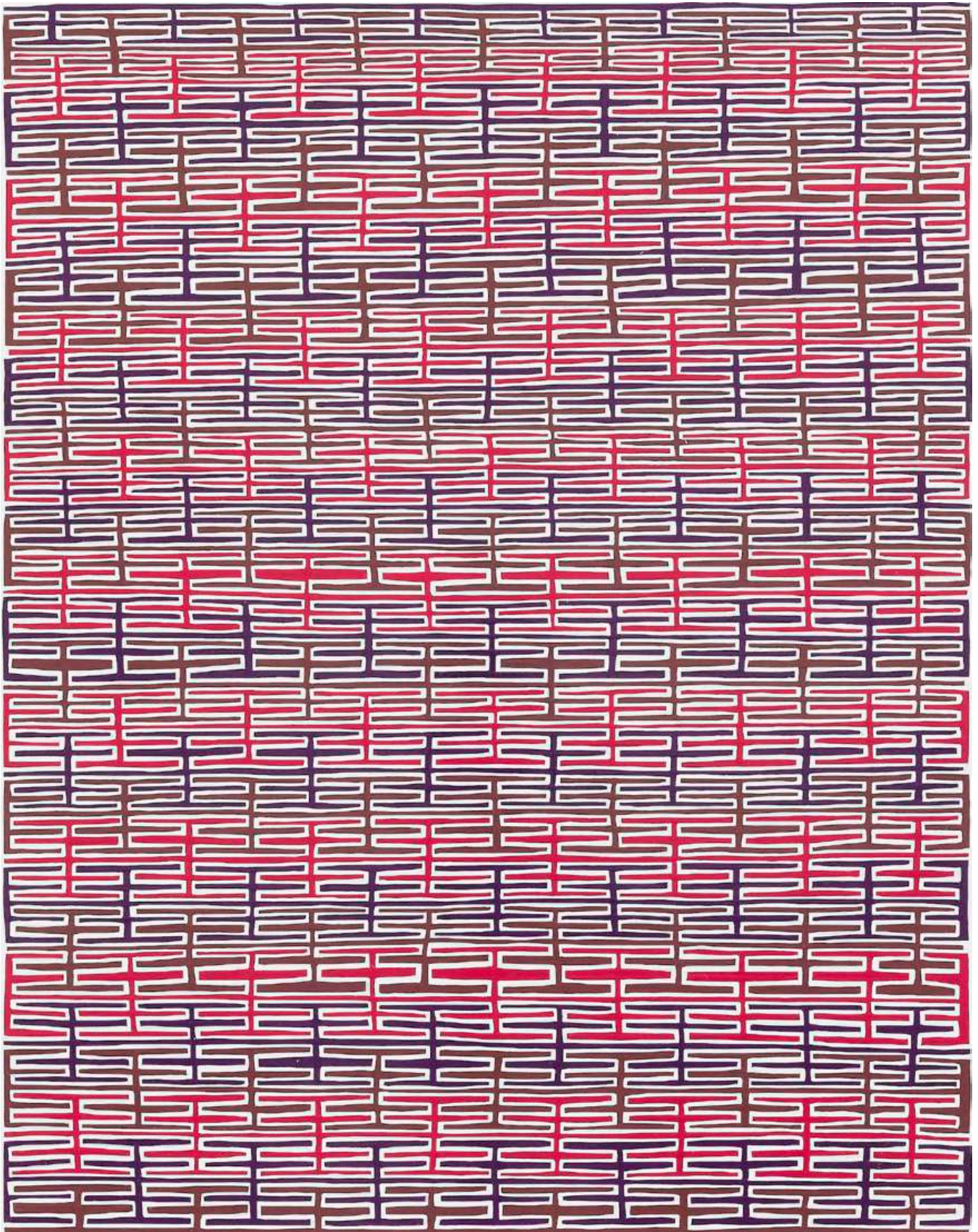
ED MCGOWIN (FOR ALVA FOST)

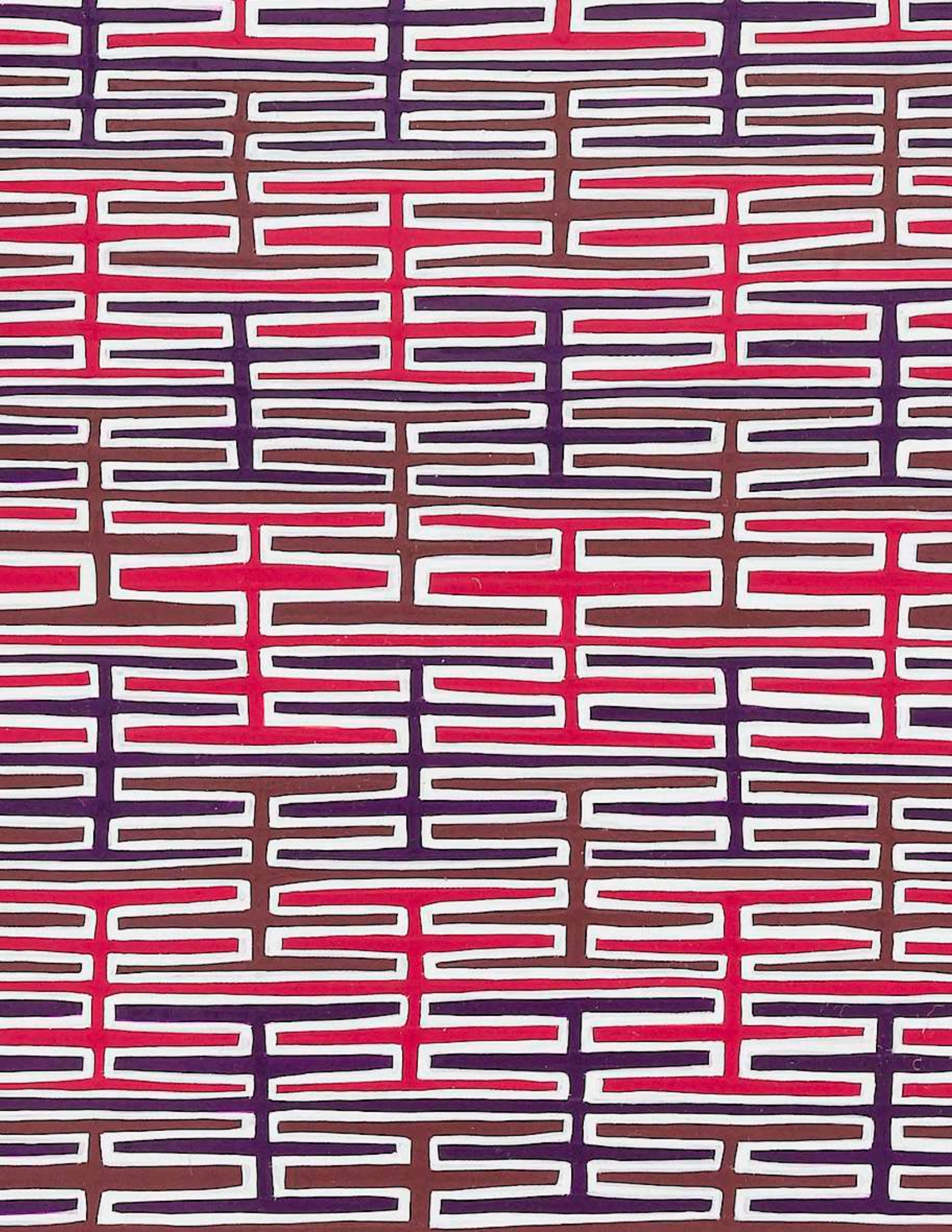
White, Green, Red, Blue, 1967
vacuum formed painted Uvex
17 x 12 inches
(43.1 x 30.4 cm)

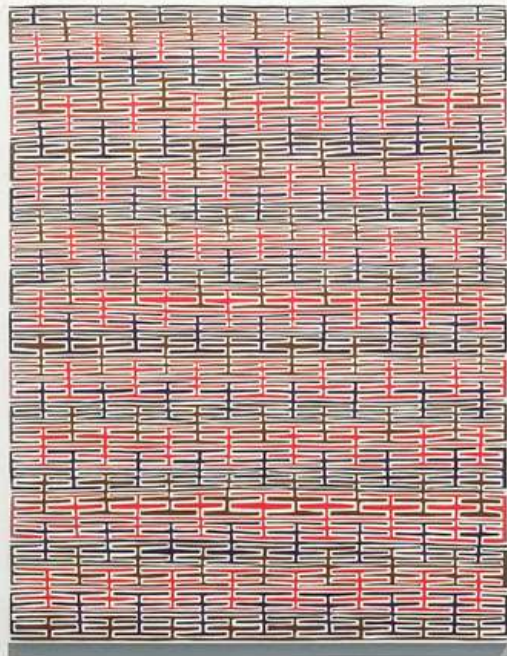


JAMES SIENA

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

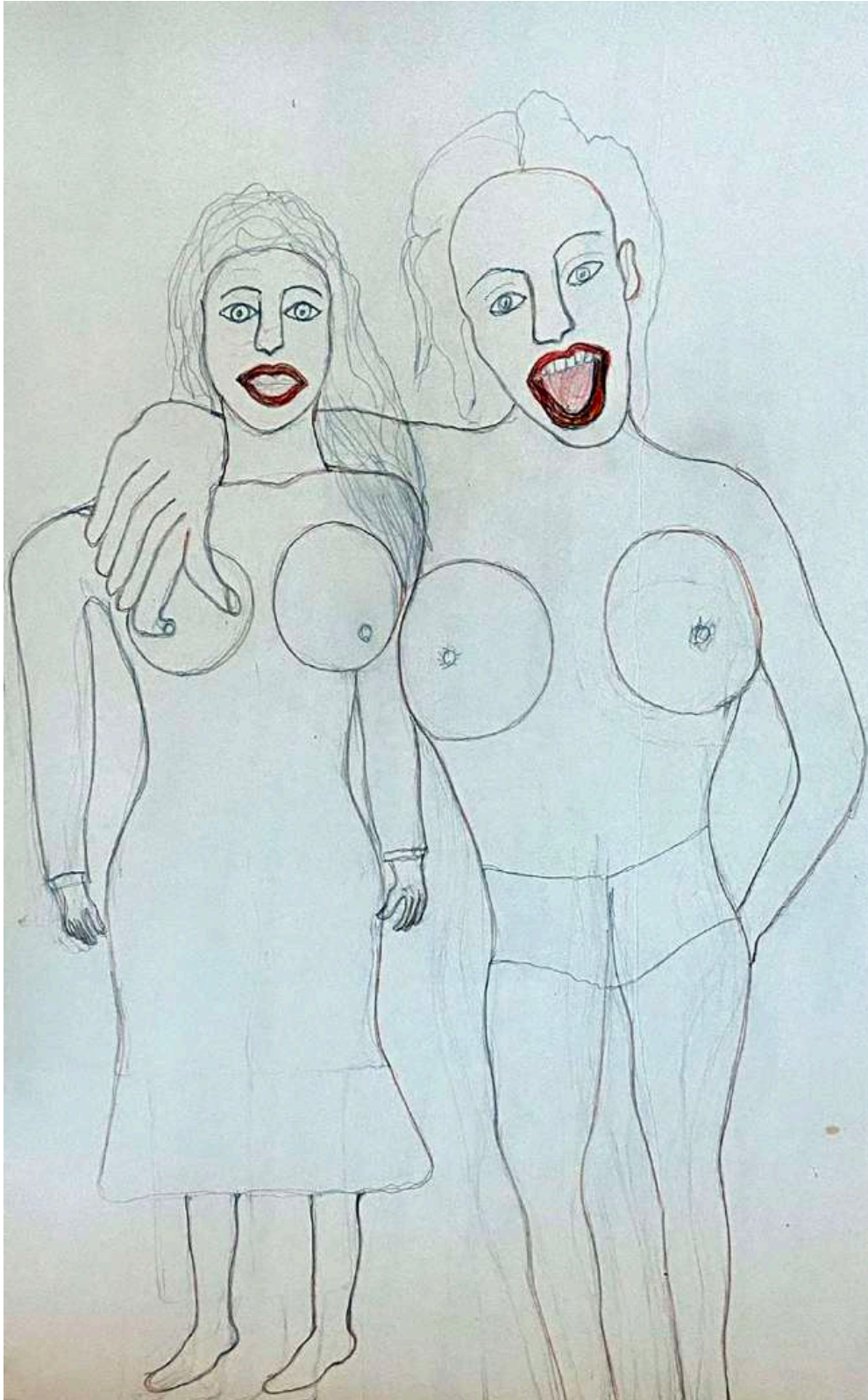






REZA SHAFahi

Untitled, 2019
acrylic on paper
28 1/4 x 20 1/2 inches
(71.5 x 52 cm)



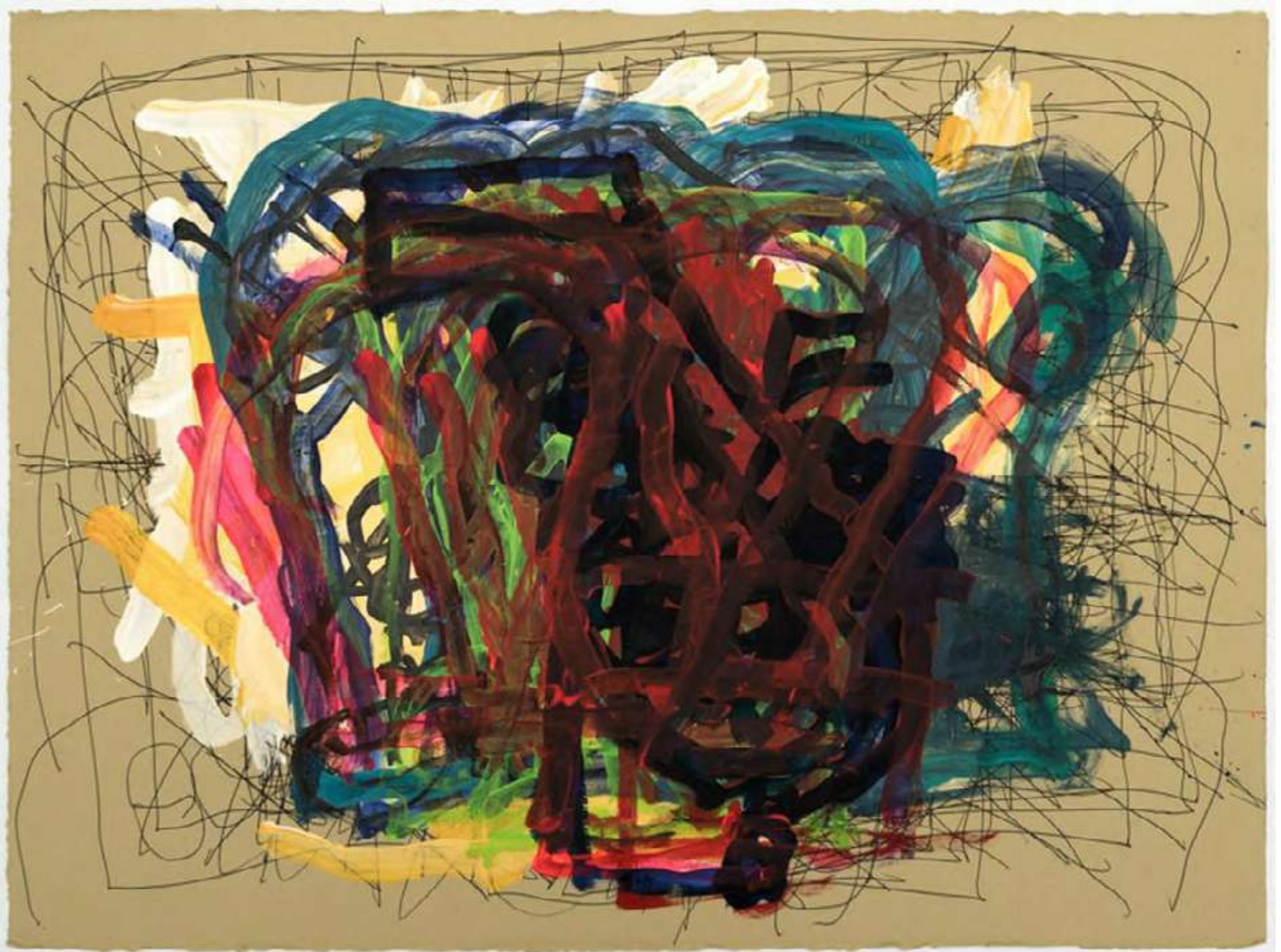
LONNIE HOLLEY

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



DAN MILLER

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





ISIDORO CRUZ-HERNANDEZ

Devil
wood
4 1/2 x 16 x 12 inches
(11.4 x 40.6 x 30.5 cm)



ISAAC WITKIN

Masai II, 1971
painted steel
50 x 155 x 41 inches
(127 x 393.7 x 104.1 cm)

“I think of color as much in the tactile sense as I do optically.”

Isaac Witkin



“Witkin and his colleagues often found ways of making color integral with the materials they employed... [the motivation was] to unify or clarify structure and to incorporate, in a nonliteral way, the visual intensity of everyday experience into the experience of art.”

Karen Wilkin



Masai (1969) at Storm King Art Center

Masai II, a related work to Witkin's 1969 sculpture *Masai*, was created during the artist's Constructivist period. His work from this period remained greatly influenced by the philosophies of his Saint Martin's School of Art teachers, who eschewed the realistic portraiture and figurative style of his youth. *Masai* is in the collection of Storm King Art Center in New Windsor, NY.

Witkin's *Masai* pieces were inspired by the bright red color that the Masai tribe wore to represent courage and bravery. The shape and thrust of this piece is a variation of and tribute to Masai swords. Witkin's early sculpture paid homage to his place of origin, while later sculpture, to the people and ideas whom he felt the need to acknowledge through his creative expression.

Artwork Credits

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Julian Lethbridge, *Untitled*, 2019 - 2021 © Julian Lethbridge. Courtesy Paula Cooper Gallery, New York
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Sol LeWitt, *R308*, 1975 © the Estate of Sol LeWitt
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Peter Sacks, *The Sangoma Series* © Peter Sacks
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Katherine Bradford, *Diver on Bright Red* © Katherine Bradford
Laura de Santillana, *Red Over Pink, Brass Foil*, 2018 © the Estate of Laura de Santillana
Roberto Caracciolo, *4/6*, 2000 © Roberto Caracciolo
Angela Dufresne, *Me as Mildred Pierce*, 2006 © Angela Dufresne
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 © Vanessa German
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Peter Halley, *Sanctum*, 2011 © Peter Halley
Peter Halley, *The Program*, 2015 © Peter Halley
Janet Sobel, *Untitled*, c. 1943-48 © the Estate of Janet Sobel
Janet Sobel, *Untitled*, c. 1946-48 © the Estate of Janet Sobel
Rachel Lachowicz, *Untitled*, 1998 © Rachel Lachowicz
Olivier Mosset, *Untitled #13*, 1992 © Oliver Mosset
Elisabetta Zangrandi, *Piccolo Rosso*, 2020 © Elisabetta Zangrandi
Ed McGowin (for Alva Fost), *Rainbow Rain*, 2015 © Ed McGowin
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James Siena, *29 Combs*, 2007 © James Siena
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Isidoro Cruz-Hernandez, *Devil* © the Estate of Isidoro Cruz-Hernandez
Isaac Witkin, *Masai II*, 1971 © the Estate of Isaac Witkin

James Barron Art

The Red Show
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VISIT US BY APPOINTMENT
KENT, CT
US +1 917 270 8044

JAMES@JAMESBARRONART.COM

HASCY@JAMESBARRONART.COM

LIZ@JAMESBARRONART.COM