

# James Barron Art

*Controlled Chance*

Opens March 14, 2024

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

# *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



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)

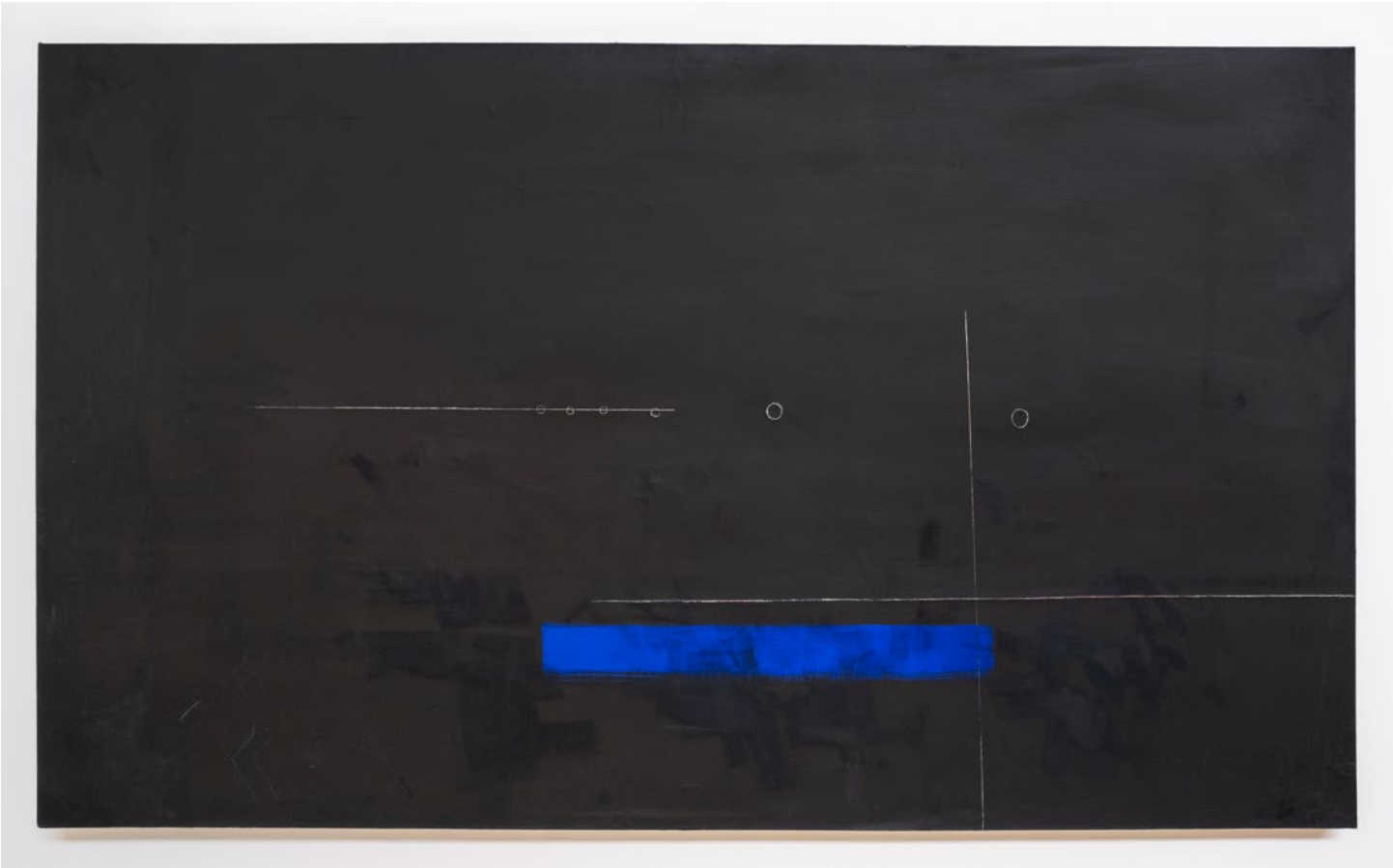
Edition 2 of 3





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



BEVERLY PEPPER

*Ultramarine Blue*  
oil painted steel  
99 inches (251.5 cm)

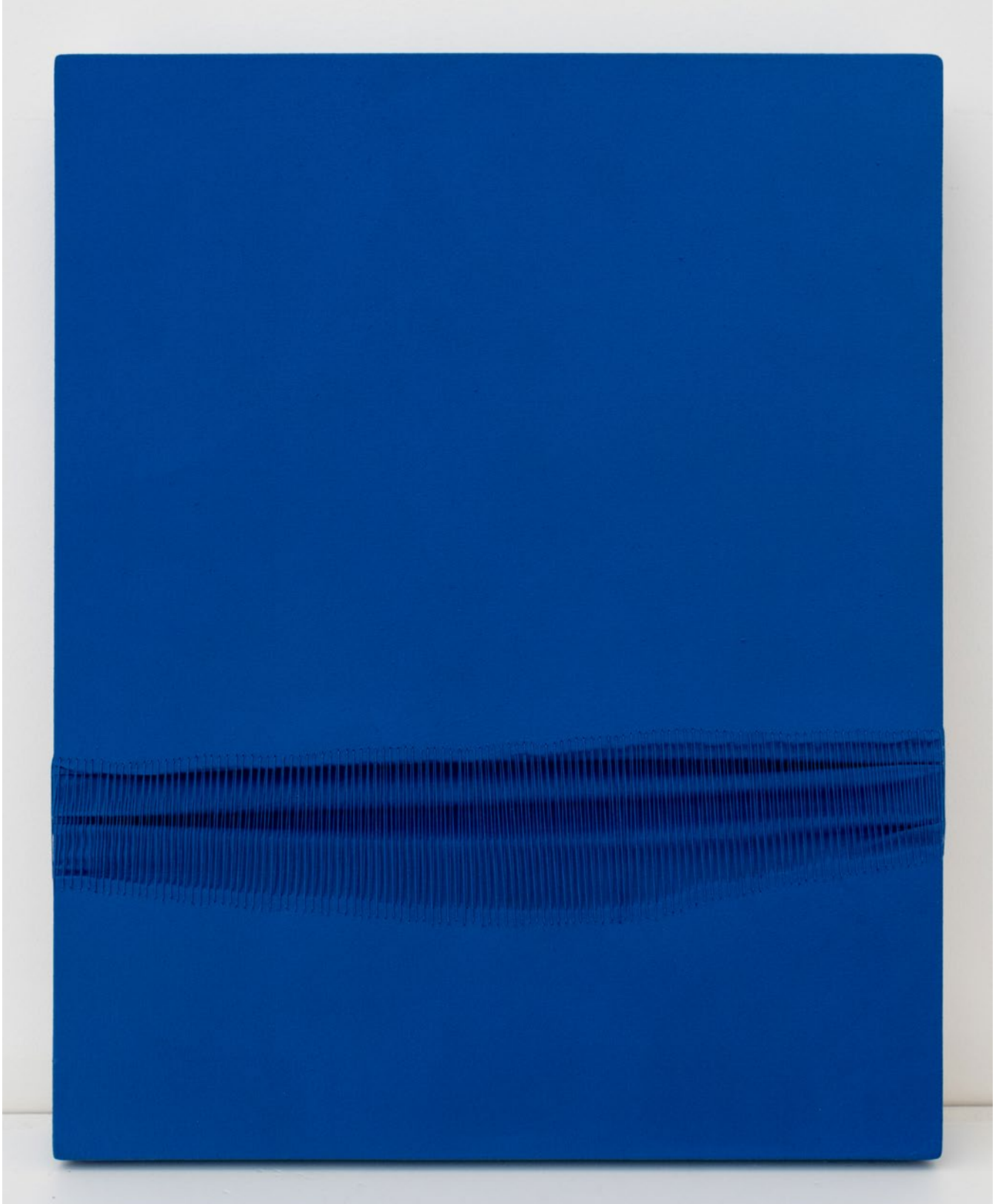






SIDIVAL FILA

*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



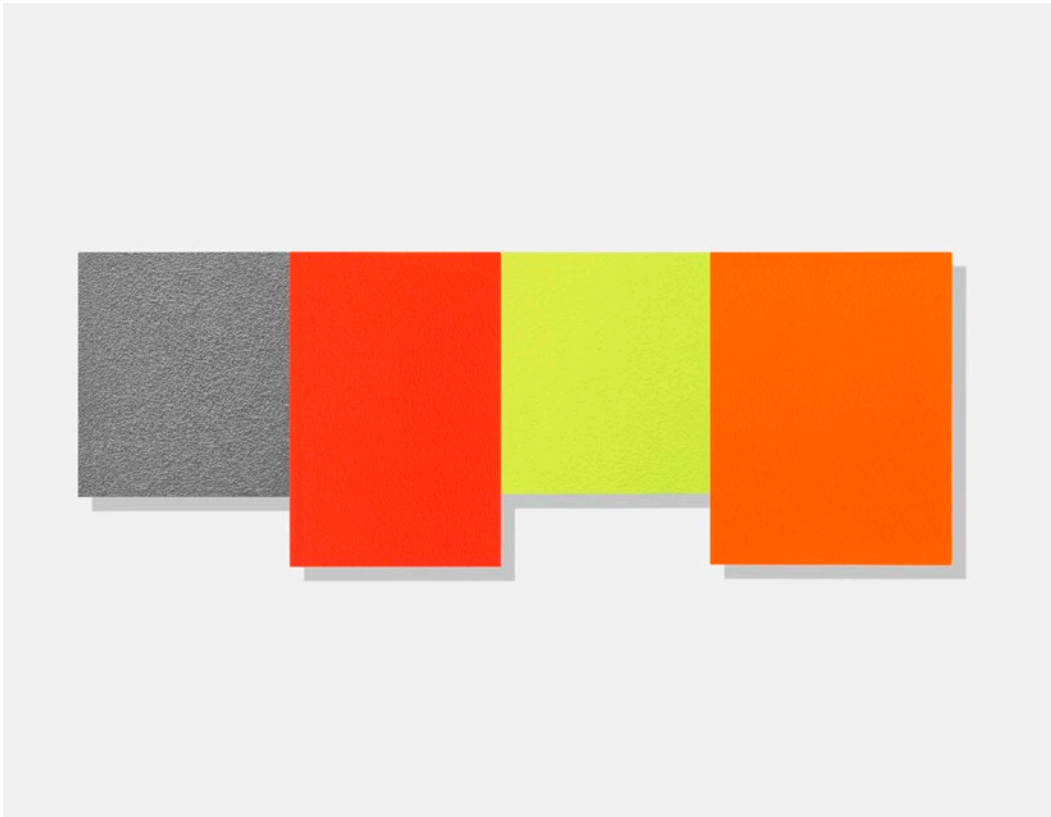
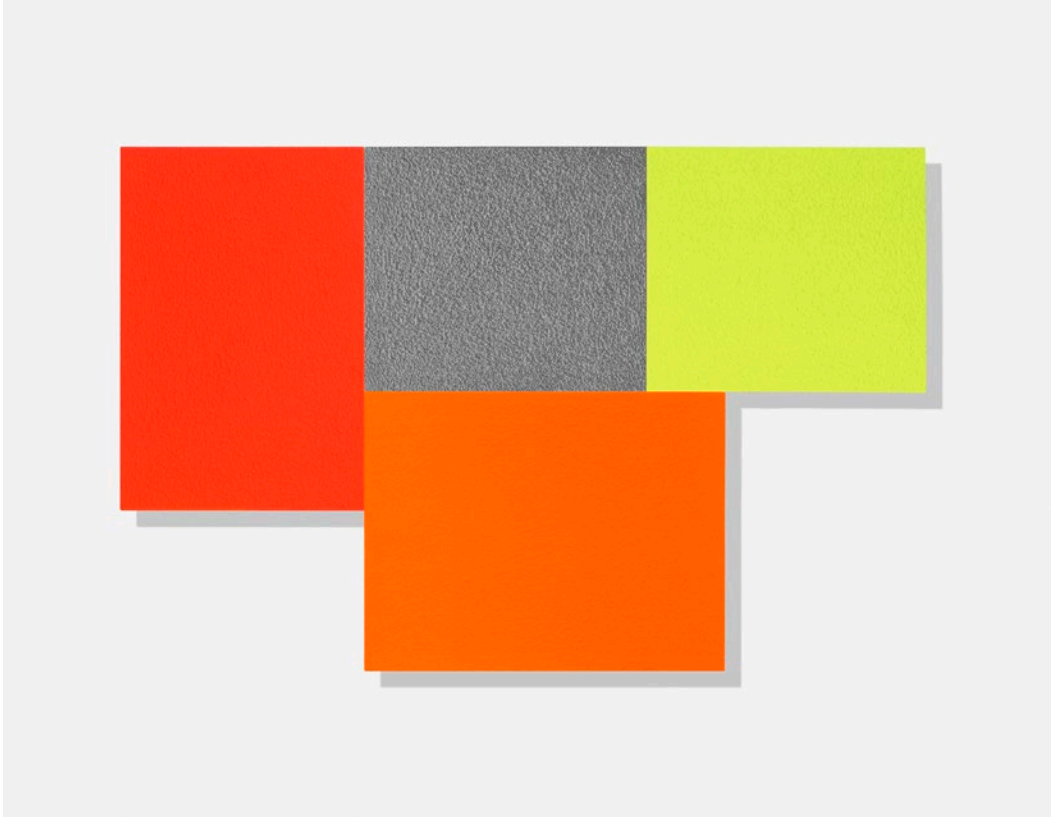


PETER HALLEY

*The Program*, 2015  
acrylic, fluorescent acrylic, metallic acrylic  
and Roll-A-Text 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)



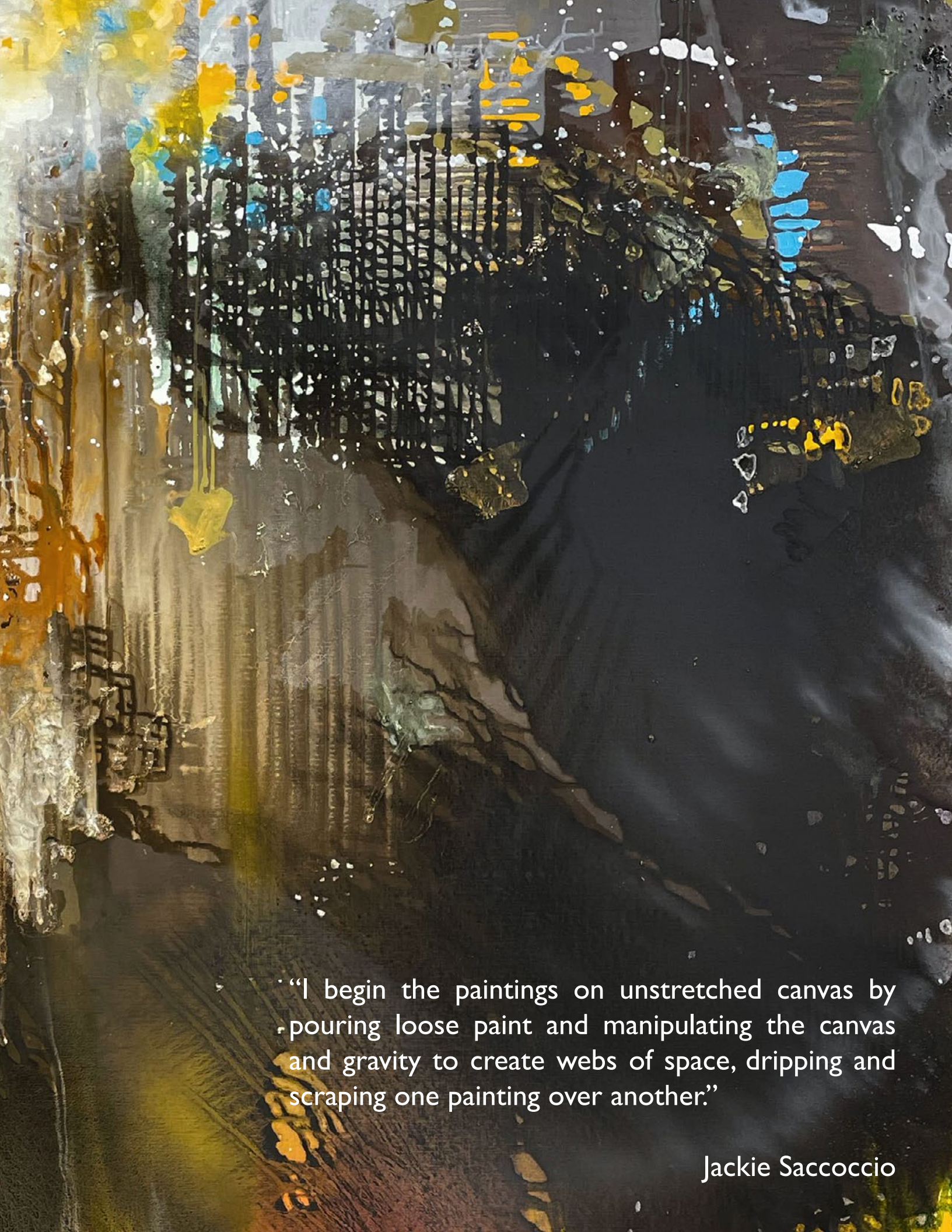




JACKIE SACCOCCIO

*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

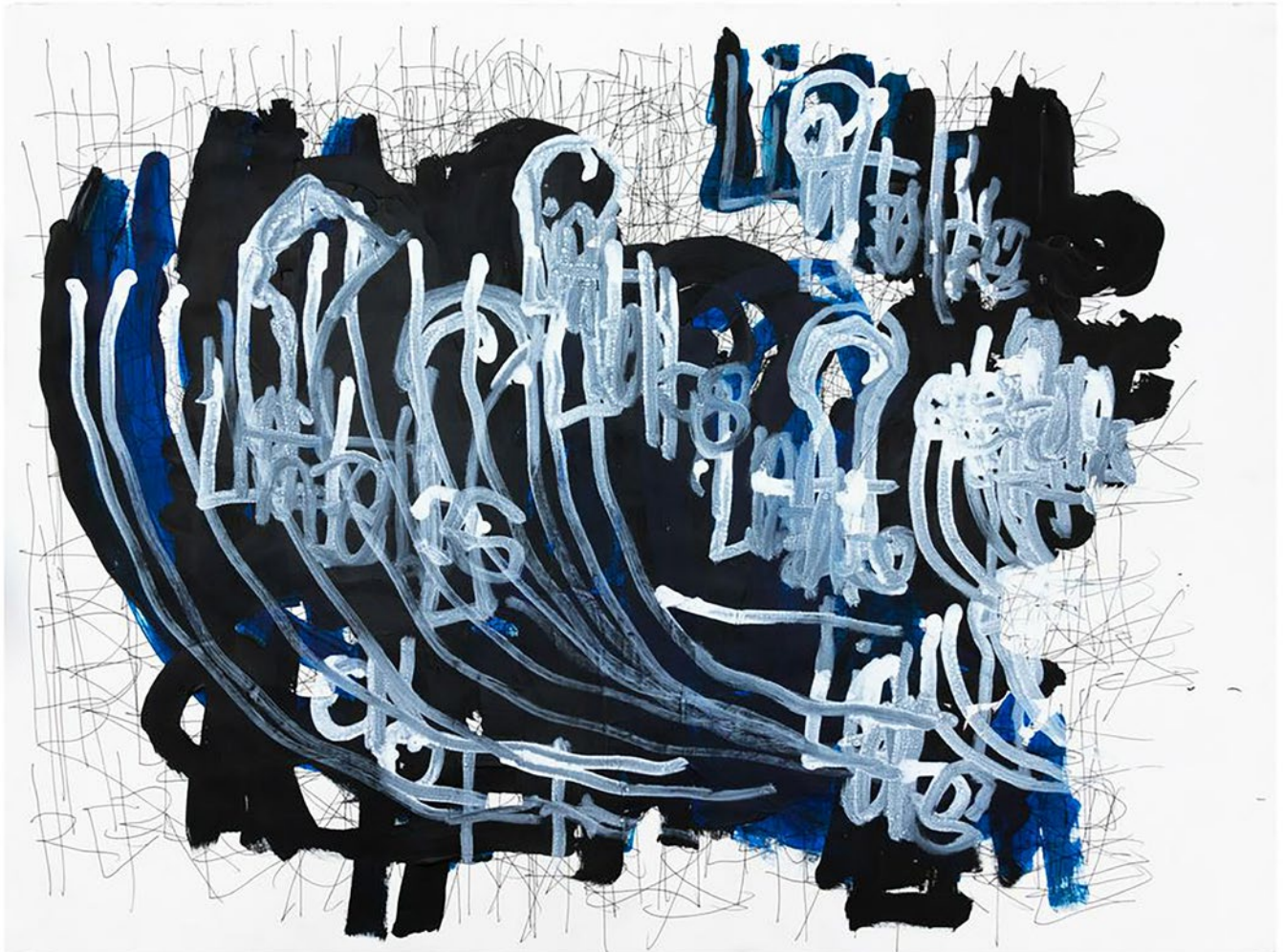
*Hamlet's Mill #39*, 2002  
oil on linen  
36 x 30 inches (91.4 x 76.2 cm)





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

