

James Barron Art



Mosaics

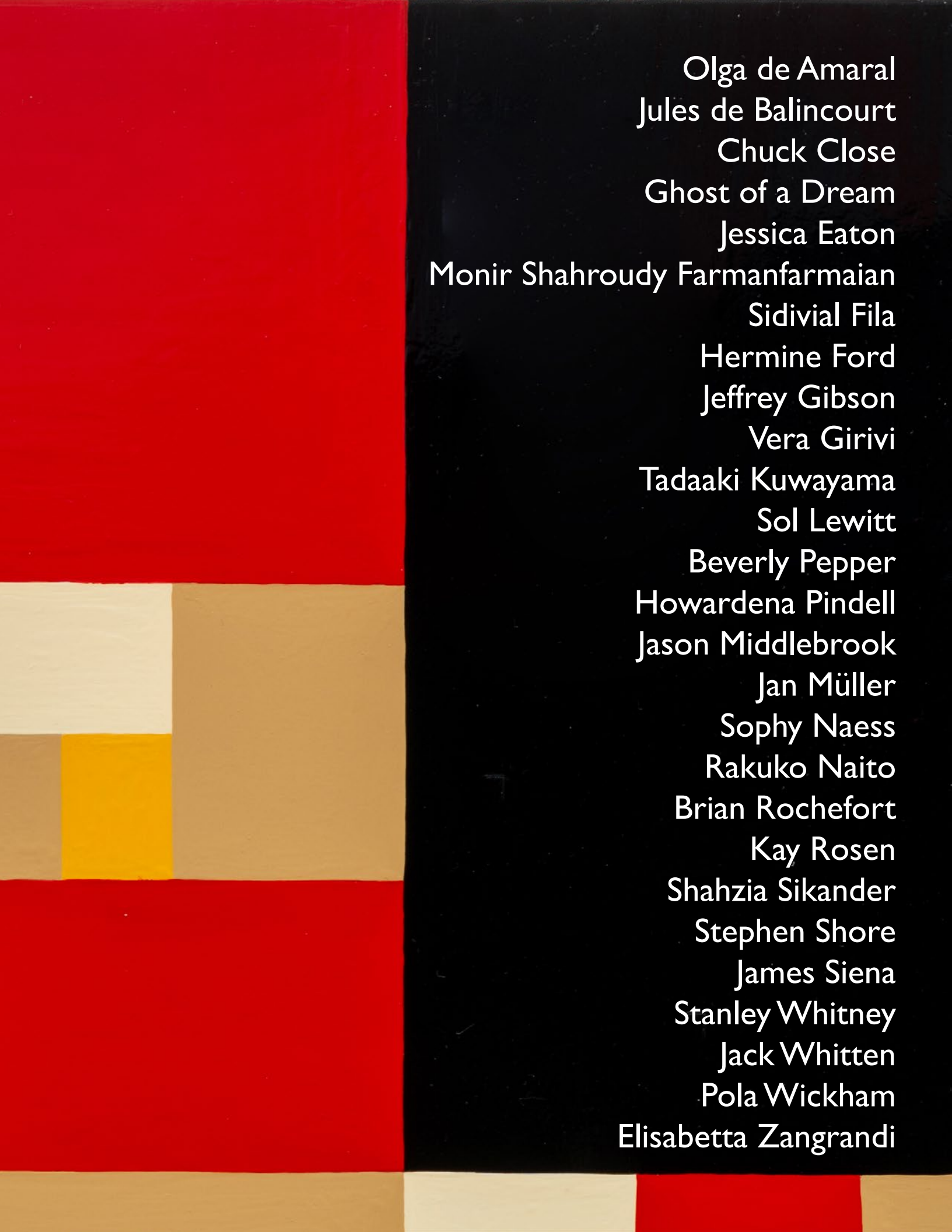
Curated by Deborah Goodman Davis
January 21 - March 11, 2023

VISIT US BY APPOINTMENT
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Olga de Amaral
Jules de Balincourt
Chuck Close
Ghost of a Dream
Jessica Eaton
Monir Shahroudy Farmanfarmaian
Sidivial Fila
Hermine Ford
Jeffrey Gibson
Vera Girivi
Tadaaki Kuwayama
Sol Lewitt
Beverly Pepper
Howardena Pindell
Jason Middlebrook
Jan Müller
Sophy Naess
Rakuko Naito
Brian Rochefort
Kay Rosen
Shahzia Sikander
Stephen Shore
James Siena
Stanley Whitney
Jack Whitten
Pola Wickham
Elisabetta Zangrandi

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Bit by bit,
Putting it together.
Piece by piece —
Only way to make a work of art.
Every moment makes a contribution,
Every little detail plays a part.
Having just the vision's no solution,
Everything depends on execution:
Putting it together,
That's what counts.

Stephen Sondheim, *Sunday in the Park with George*





“This group exhibition highlights works that are in dialogue with the art of mosaics, but aren’t necessarily mosaics themselves.”

Deborah Goodman Davis



JAN MÜLLER

Oval Mosaic, 1952

oil on panel

11 1/2 x 15 5/8 inches (29.2 x 39.7 cm)





The starting point of the exhibition is Jan Müller's *Oval Mosaic* (1952), an oil on panel patchwork of vibrantly colored squares and rectangles. Like a true mosaic, the composite parts in this painting are unique in shape, size, and color, while they are framed in oval which renders the corners blurry and out of focus, as one might see it through the lens of a camera. At the same time, the artist Donald Judd praised Müller's work for its multiplicity, alluding to 'unmosaic things [which] develop among the squares.'"

Deborah Goodman Davis

JEFFREY GIBSON

RADIANT TUSHKA, 2019

cotton and linen, digitally printed fabric,
polyester thread, cotton batting
87 x 70 inches (221 x 177.8 cm)

Courtesy of the artist and Sikkema Jenkins & Co., New York.





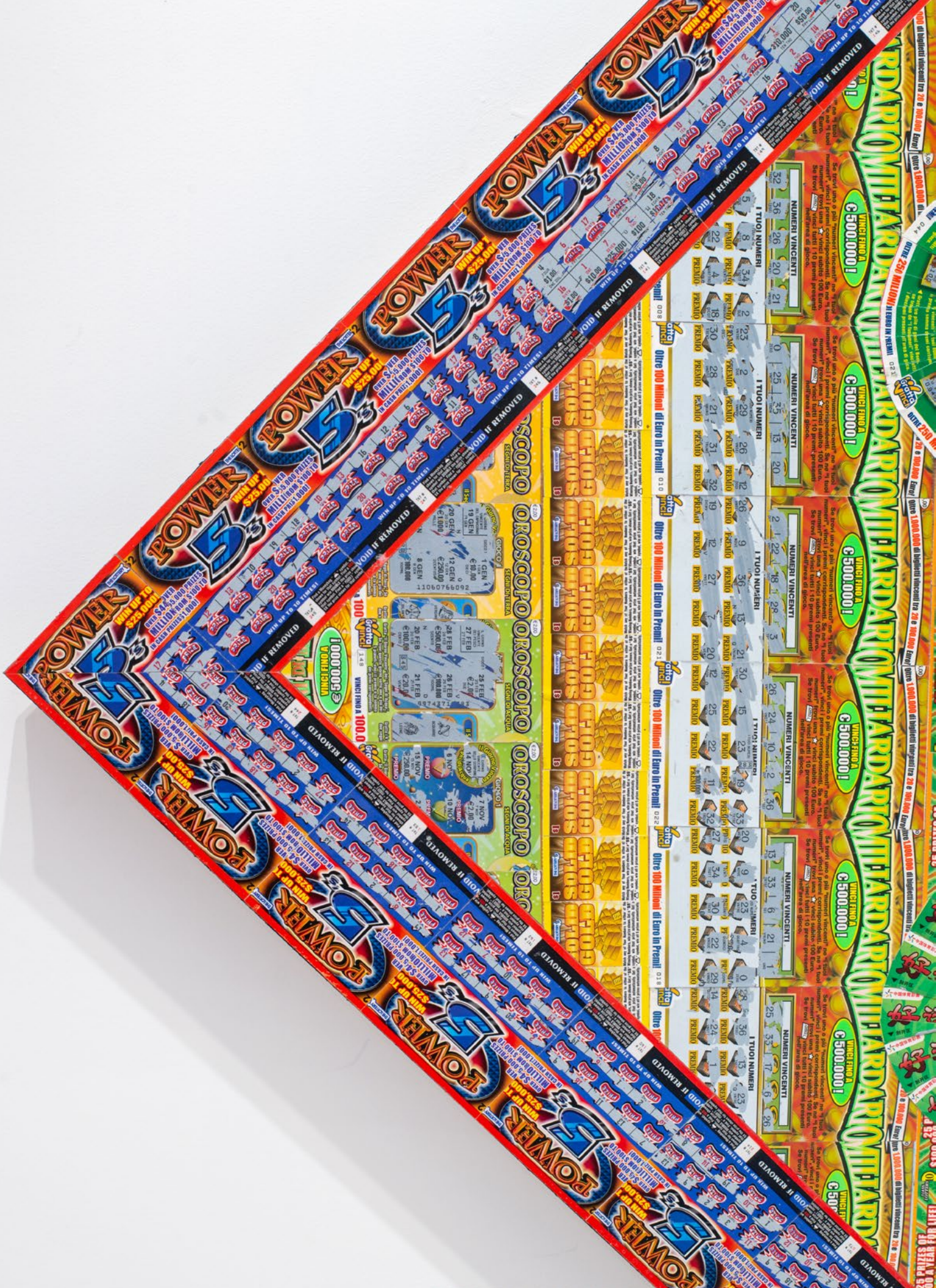


GHOST OF A DREAM

without a king, 2011
used lottery tickets collage on panel with UV coating
72 x 72 inches (182.9 x 182.9 cm)

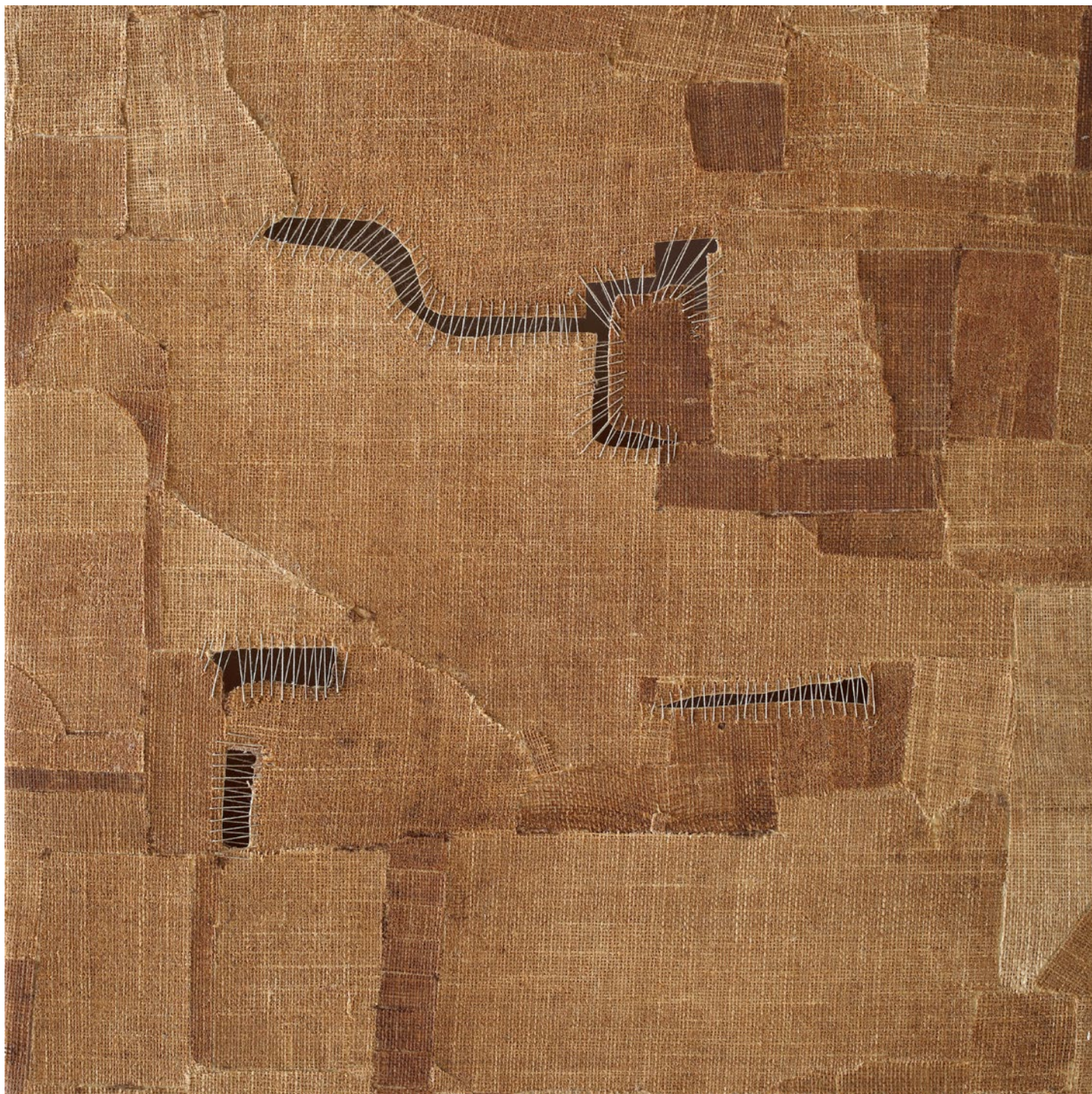






SIDIVAL FILA

Senza Titolo (serie marrone 3), 2020
ancient lining cut, sewn, and glued on canvas
14 1/2 x 14 1/2 inches (37 x 37 cm)





“It is a rational gesture, a positive choice of re-threading, weaving reality back together. It stands as a resume of my affectivity: the care for the matter, the world, finding ways to give new meaning to things.”

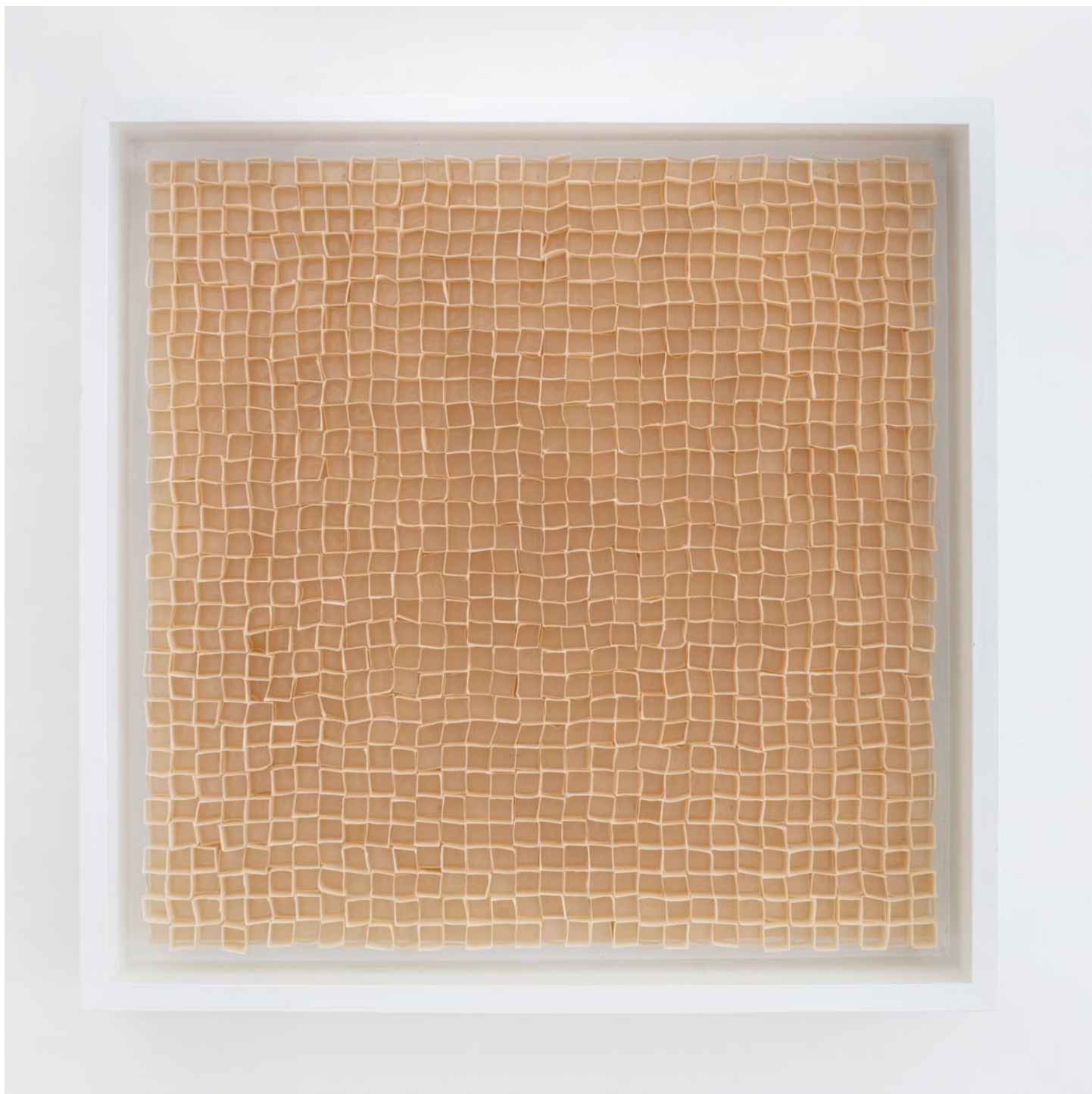
Sidival Fila

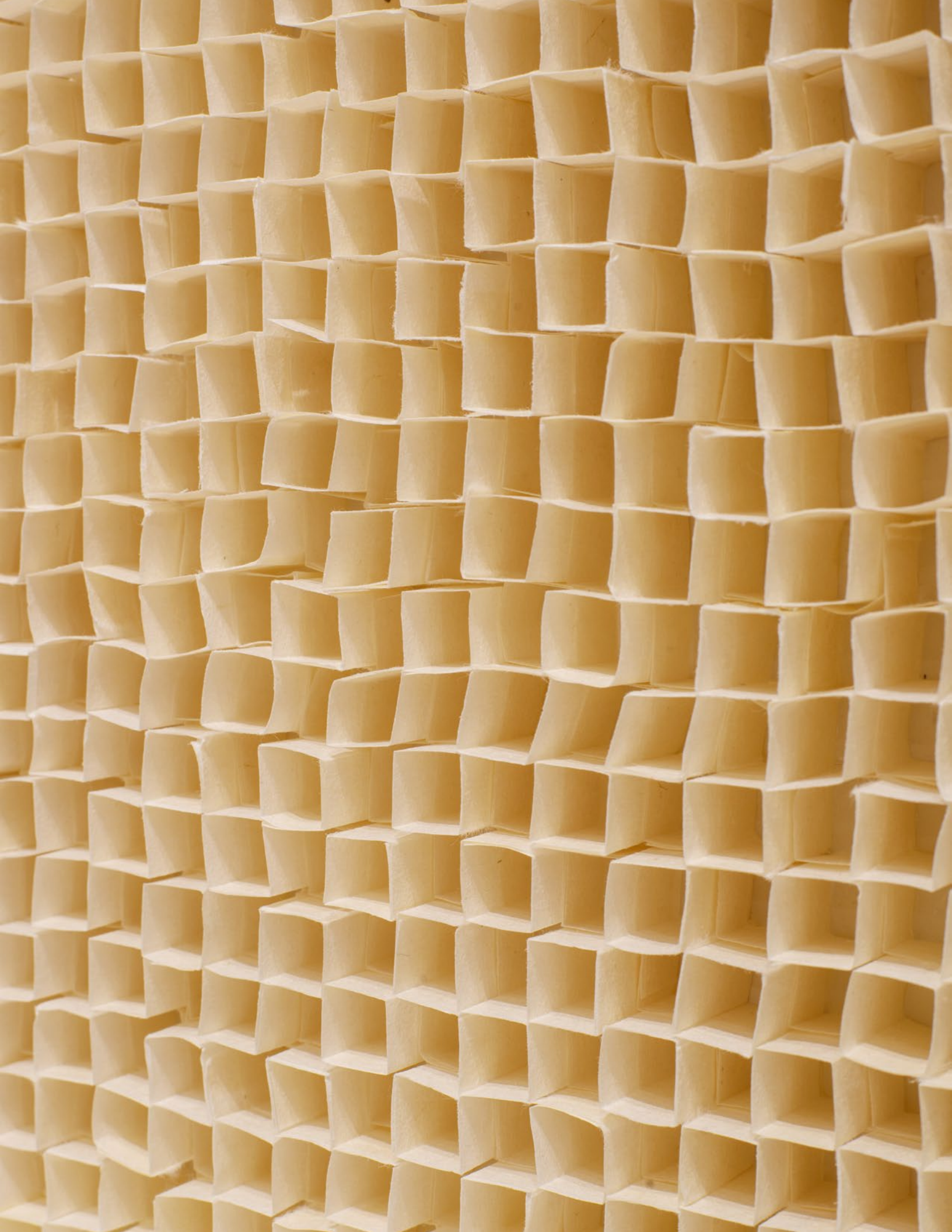
RAKUKO NAITO

RN1219-4 1/4-21, 2021

paper

19 x 19 x 4 1/4 inches (48.3 x 48.3 x 10.8 cm)





JAMES SIENA

Nine Constant Windows, Second Version, 2002
enamel on aluminum
19 1/4 x 15 1/8 inches (48.9 x 38.4 cm)



BEVERLY PEPPER

Memories, 1968

stainless steel

32 1/4 x 12 1/2 x 23 1/5 inches

(81.9 x 31.8 x 58.9 cm)



STANLEY WHITNEY

Untitled, 2014
oil on canvas
12 x 12 inches (30.5 x 30.5 cm)

Loan / NFS



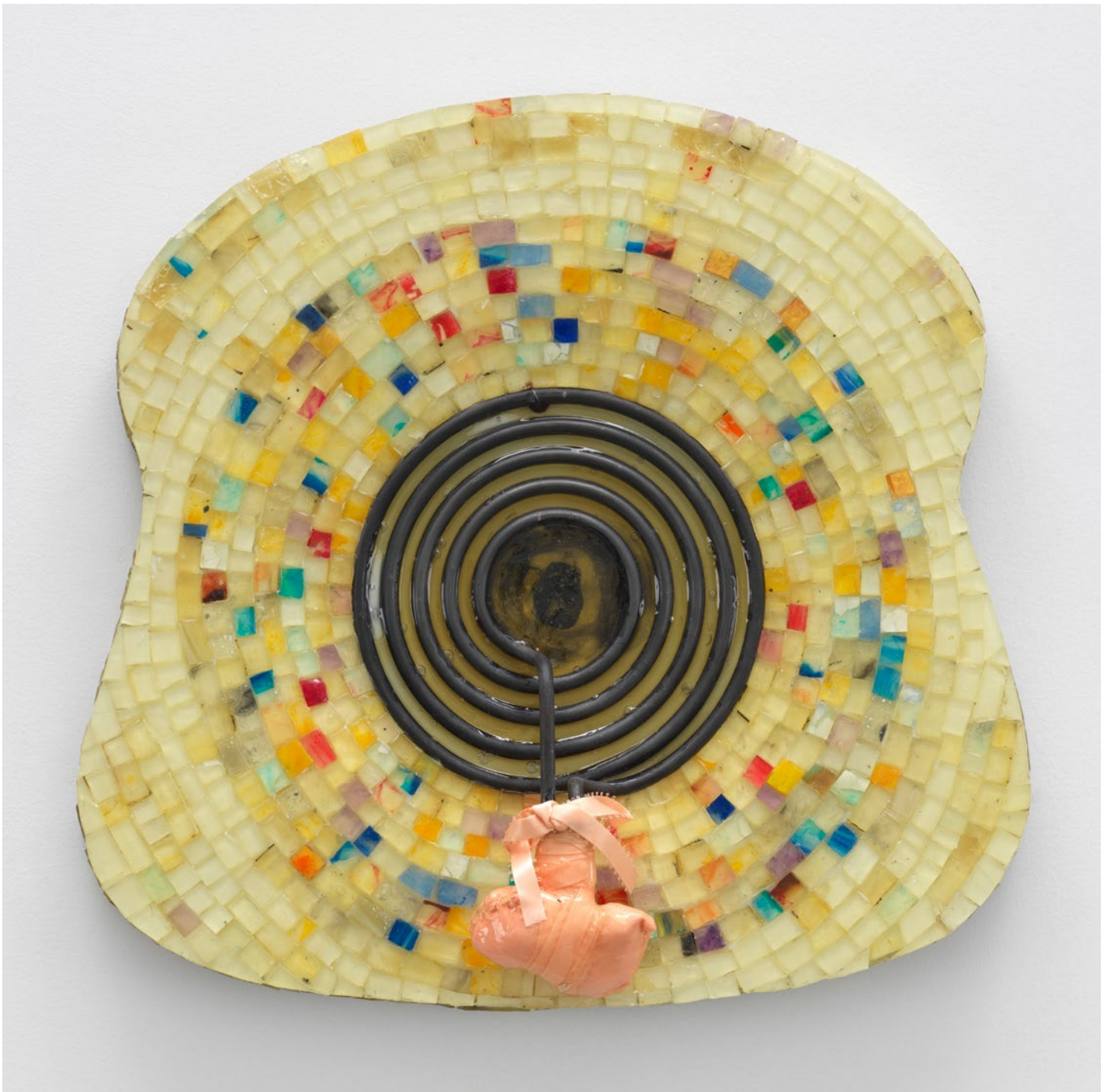


JACK WHITTEN

My Argiroula: For Argiro Galeraki 1981 – 1995, 1995
mixed media and acrylic on wood irregular
17 1/2 x 16 1/2 inches (44.5 x 41.9 cm)

Loan / NFS

© Jack Whitten Estate. Courtesy the Estate and Hauser & Wirth.





KAY ROSEN

Ever, Never Land, 2018
acrylic gouache on paper
28 x 20 inches (71.1 x 50.8 cm)

Courtesy of the artist and Sikkema Jenkins & Co., New York.





MY
LAND
LAND
MINE



JASON MIDDLEBROOK

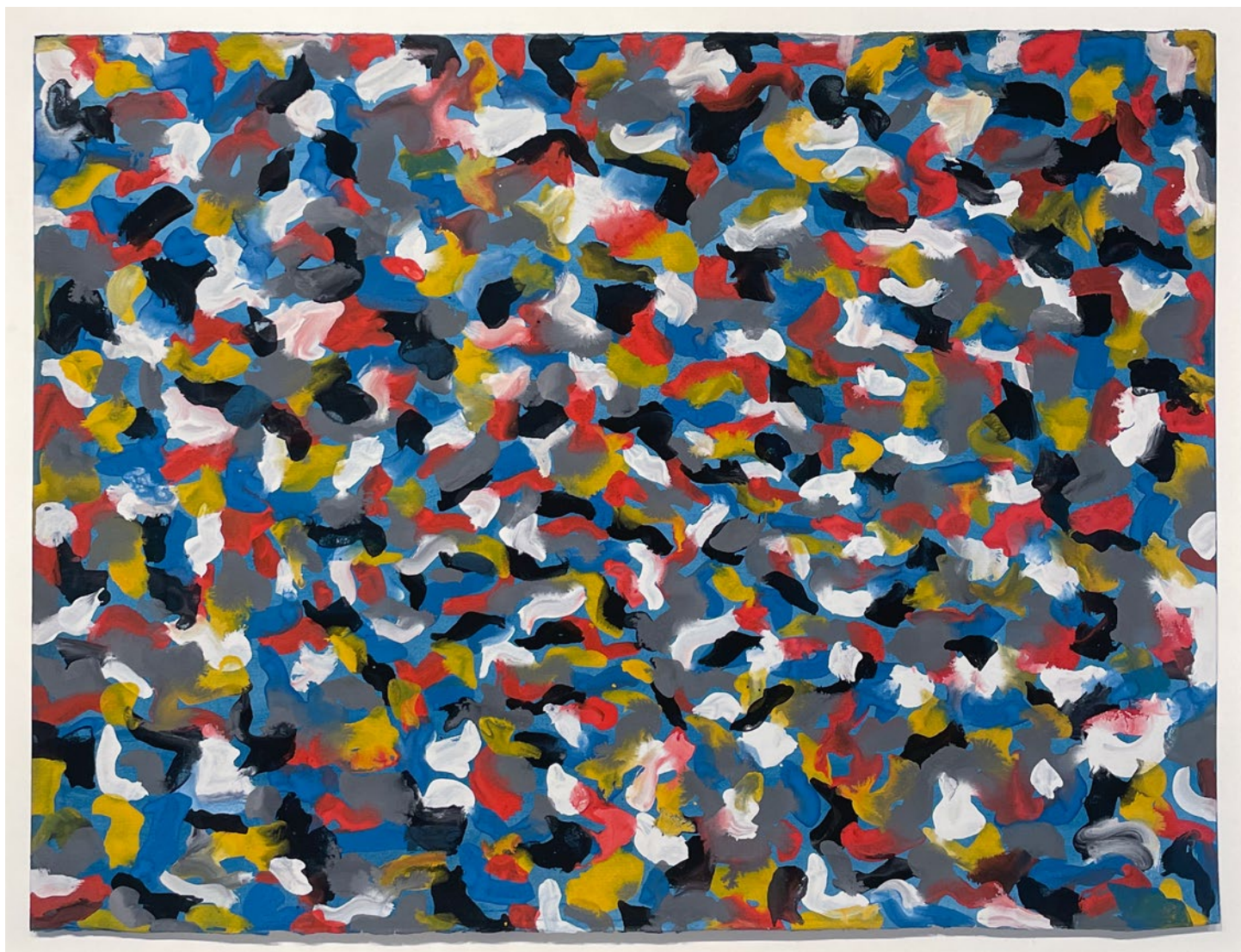
Mosaic Stump, 2015 - 2022
glass tile, grout, and fiberglass shell
26 1/2 x 45 x 41 inches (67.3 x 114.3 x 104.1 cm)





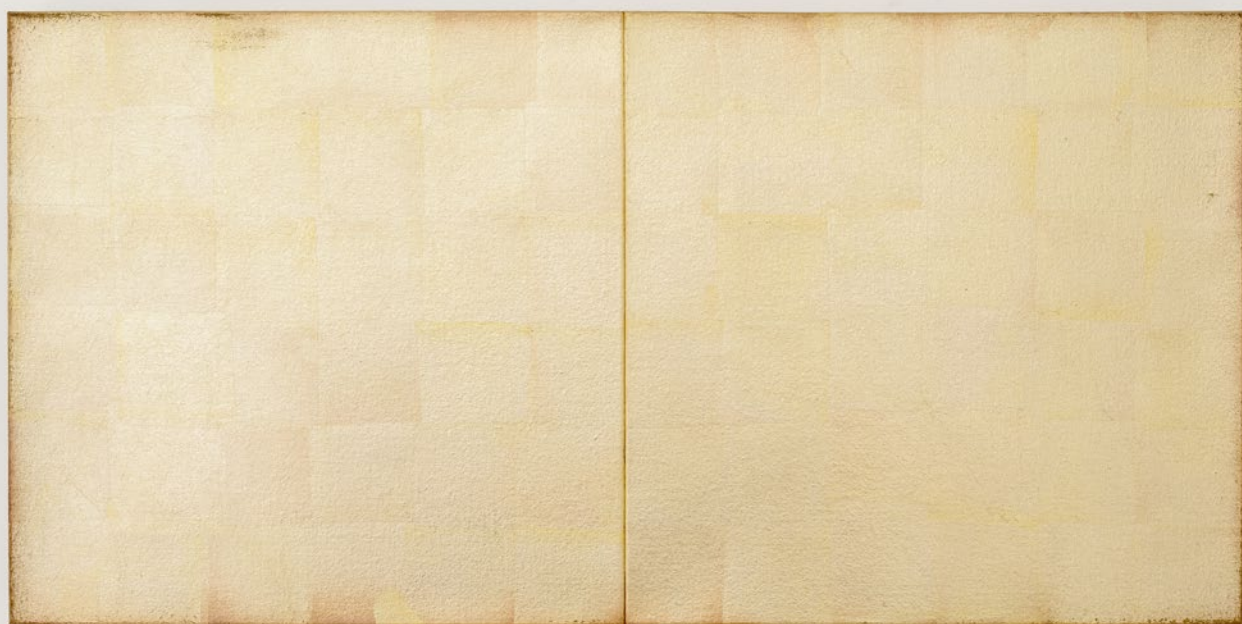
SOL LEWITT

Squiggly Brushstrokes, 1997
gouache on paper
22 1/2 x 29 3/4 inches
(57.1 x 75.6 cm)



TADAAKI KUWAYAMA

TK4424 -77, 1977
gold leaf checkerboard
12 x 24 inches (30.5 x 61 cm)

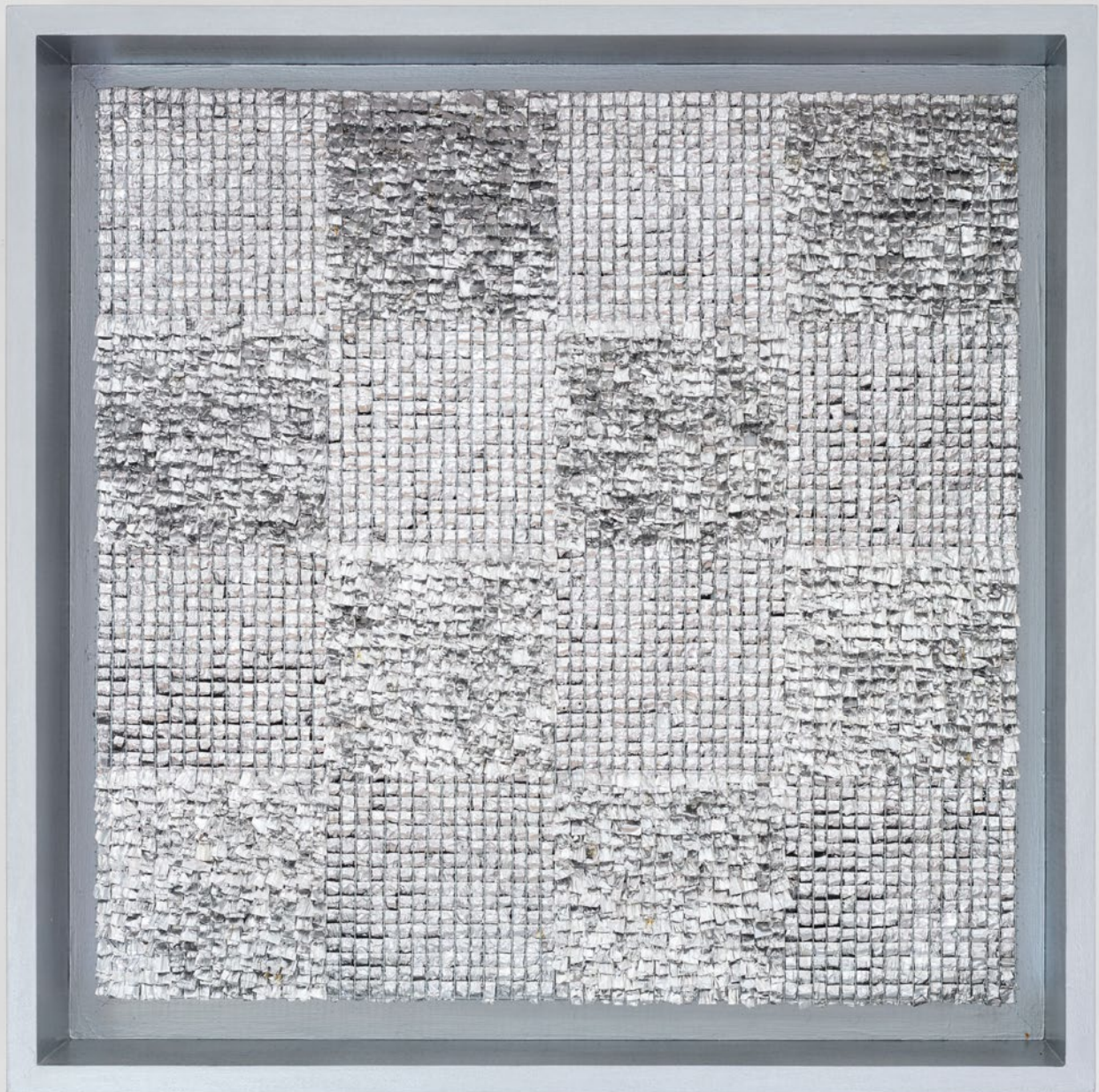


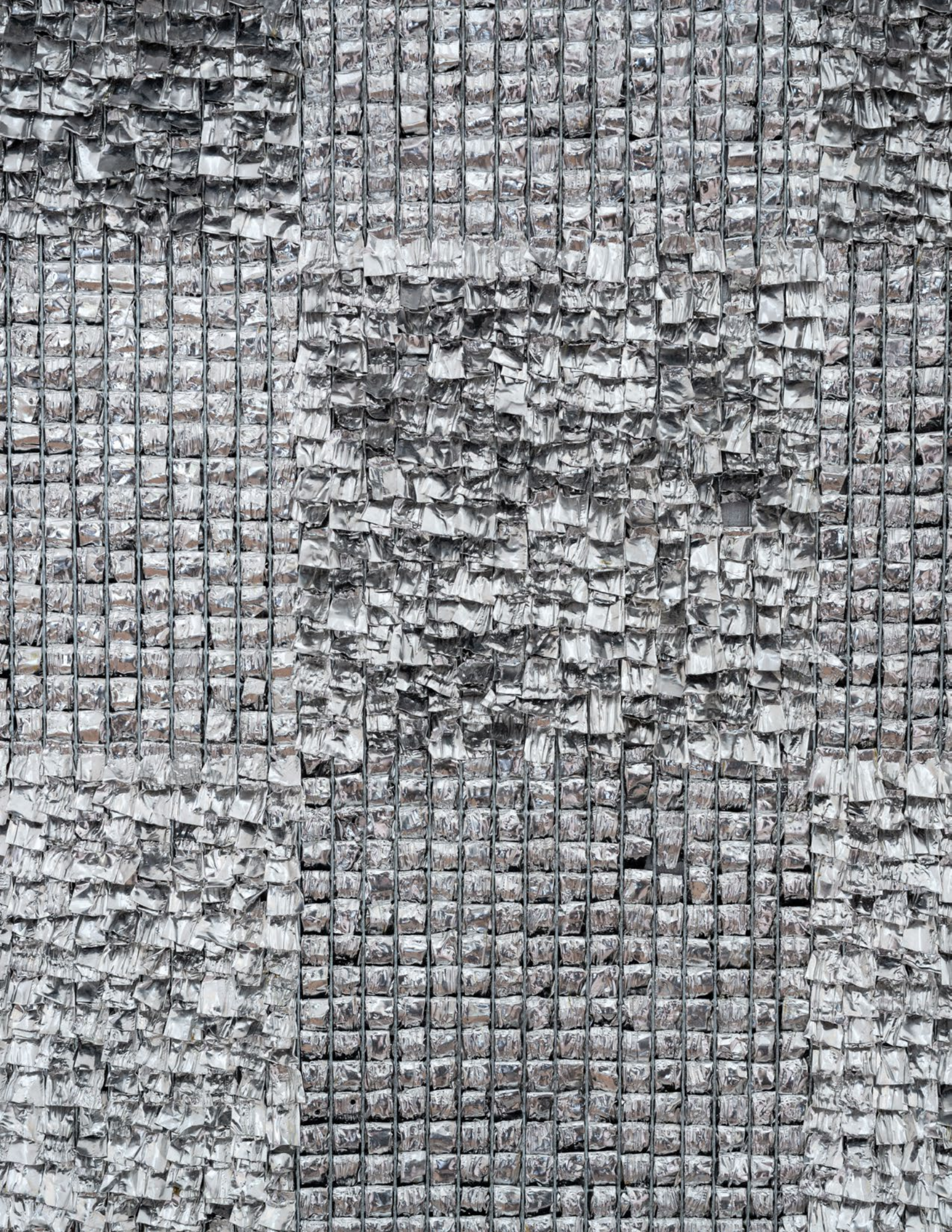
RAKUKO NAITO

RN1518 1/2-3 1/2-14, 2014

aluminum checker board

18 1/2 x 18 1/2 x 3 1/2 inches (47 x 47 x 8.9 cm)





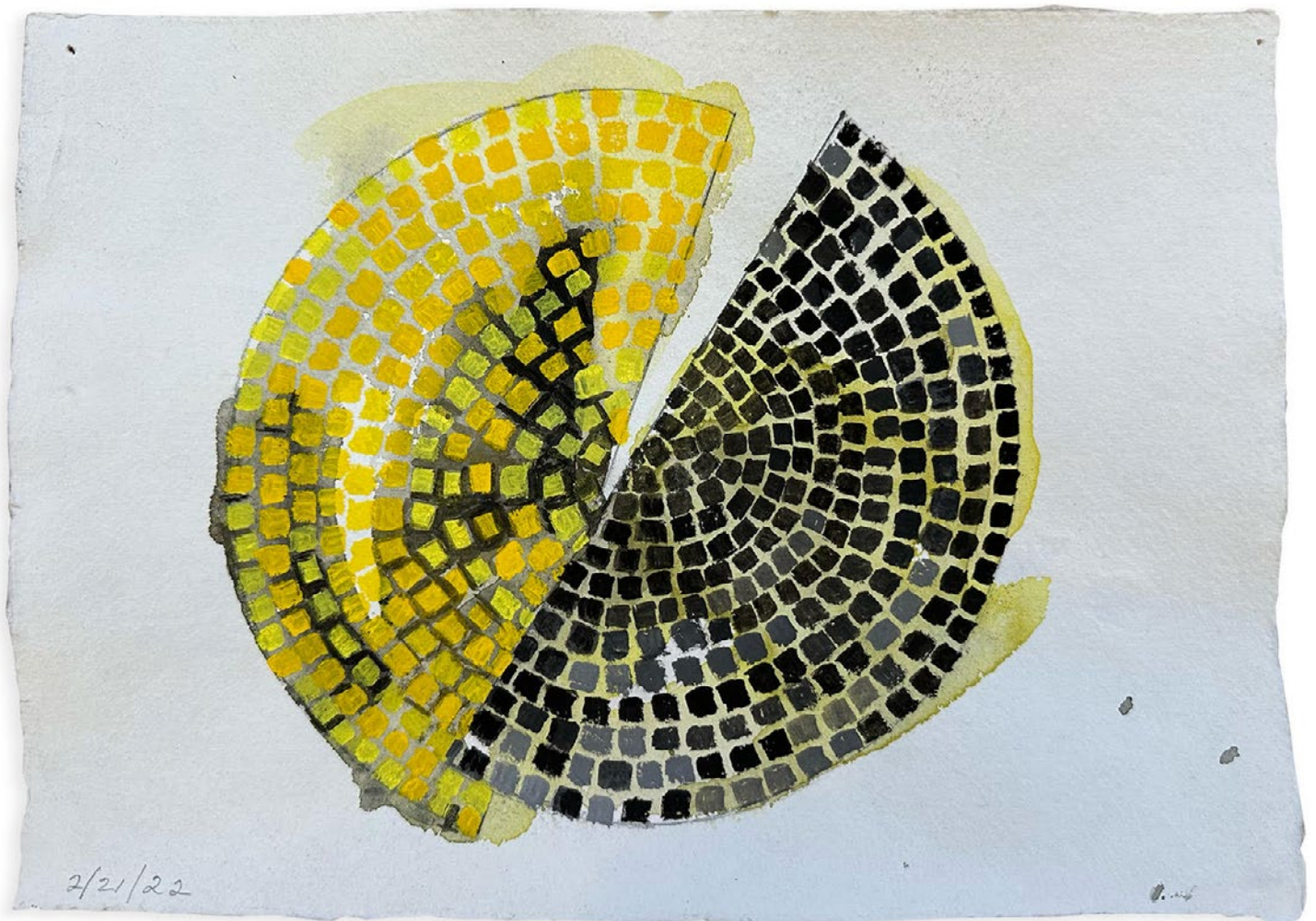
HERMINE FORD

Two if by Sea, 2020
oil paint, graphite, colored pencil on
muslin on shaped wood panel
67 1/4 x 44 3/4 inches (170.8 x 113.7 cm)



HERMINE FORD

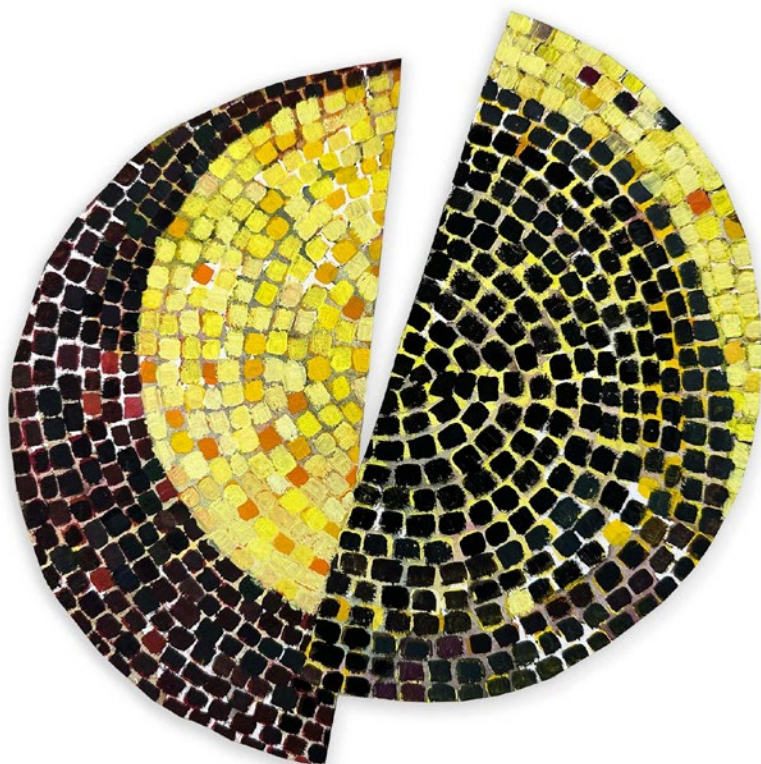
Untitled (452-2022), 2022
ink, gouache and pencil on handmade paper
8 1/4 x 11 3/4 inches (21 x 29.8 cm)



HERMINE FORD



Untitled (453-2022), 2022
ink, gouache and pencil on paper
9 x 9 1/4 inches (22.9 x 23.5 cm)



Untitled (454-2022), 2022
ink, gouache and pencil on paper
9 x 9 1/4 inches (22.9 x 23.5 cm)

MONIR SHAHROUDY FARMANFARMAIAN

Untitled Triangle 8, 2017
mirror mosaic and reverse glass
painting on plexiglass
9 1/2 x 9 1/2 inches (24 x 24 cm)

Courtesy of The Estate of Monir Shahroudy Farmanfarmaian and James Cohan, New York.



“My work is largely based on geometry which, as you know, always begins with a single point and can move from there into a circle. Or a point can become three leading to a triangle, or four to a square, five to a pentagon, hexagon, octagon, and so on — it’s endless. I was inspired by the geometry I found in old mosques with their tile, metal, wood, and plaster work.”

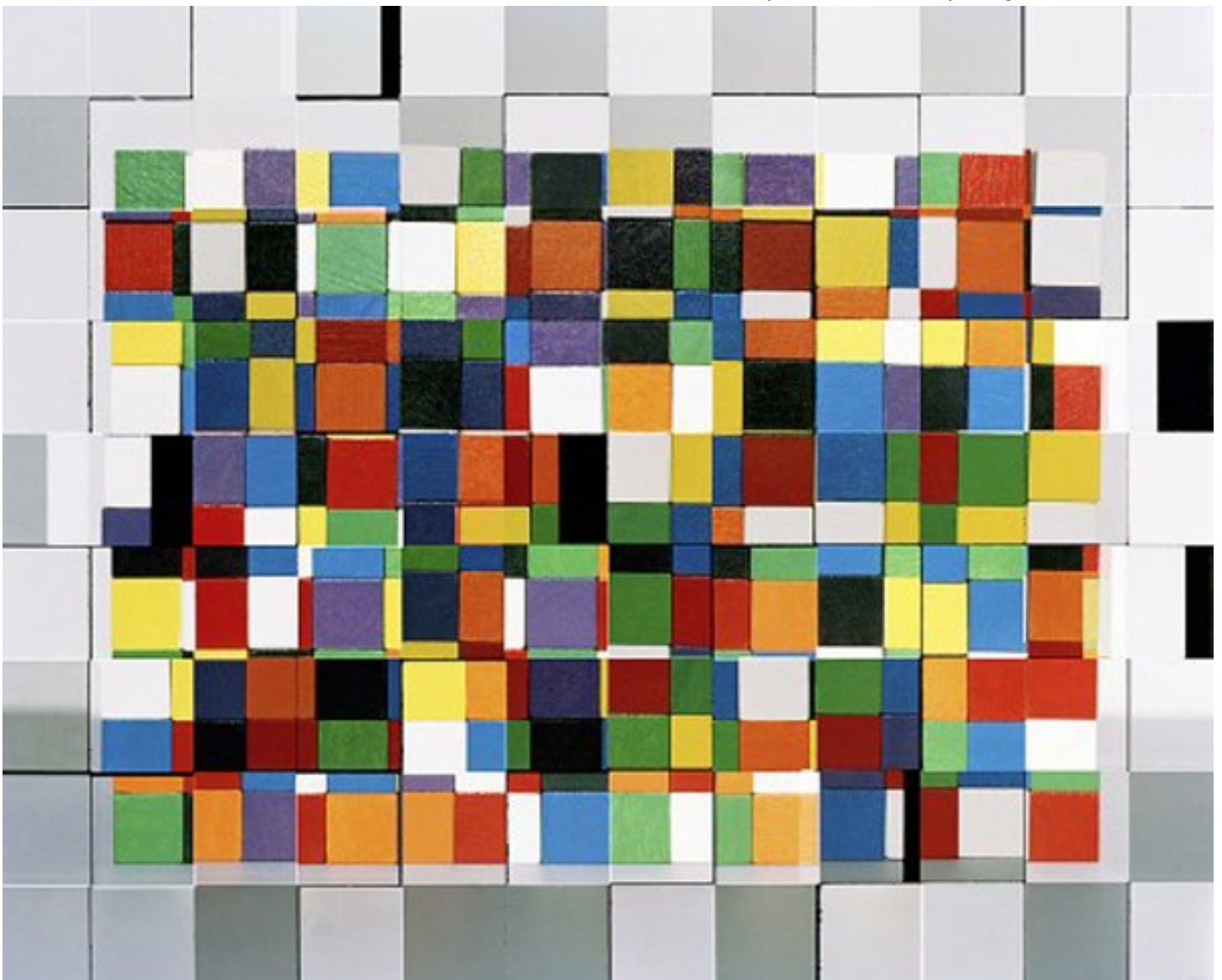
Monir Shahroudy Farmanfarmaian



JESSICA EATON

108-21, 2010
pigment print
40 x 50 inches (101.6 x 127 cm)
Edition 2 of 3

© Jessica Eaton. Courtesy of Higher Pictures Generation.



HOWARDENA PINDELL

Untitled #38, 2004 - 2005
etching, punched papers, watercolor, and thread on board
16 x 12 inches
(40.6 x 30.4 cm)





“Armed with a hole punch, Pindell constructs intricate collages from circular bits of paper, fragmenting and abstracting words which allude to unknown histories.”

Deborah Goodman Davis

OLGA DE AMARAL

Sol 23, 2017
linen, gesso, acrylic and gold leaf
31 1/2 x 27 1/2 inches (80 x 70 cm)

Loan / NFS







SHAHZIA SIKANDER

Embrace, 2020
graphite on paper
11 x 17 inches (27.9 x 43.2 cm)



JULES DE BALINCOURT

Off the Beaten Path and Other Miscommunications, 2006

oil on panel

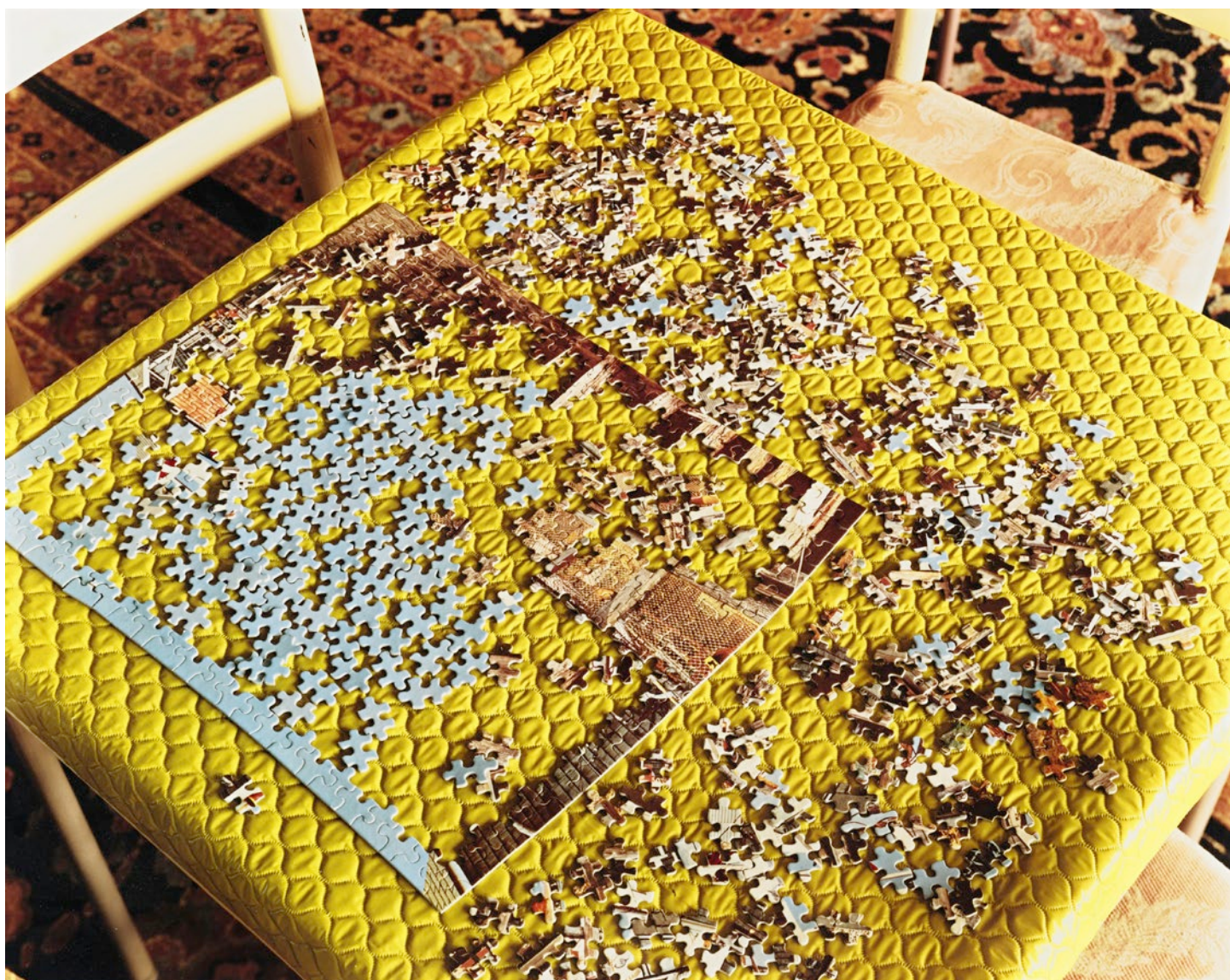
48 x 56 inches (121.9 x 142.2 cm)





STEPHEN SHORE

Lookout Hotel, Ogunquit, Maine, 1974 / printed c. 2000
chromogenic print
17 1/2 x 22 inches (44.45 x 55.88 cm)
Edition 1 of 8



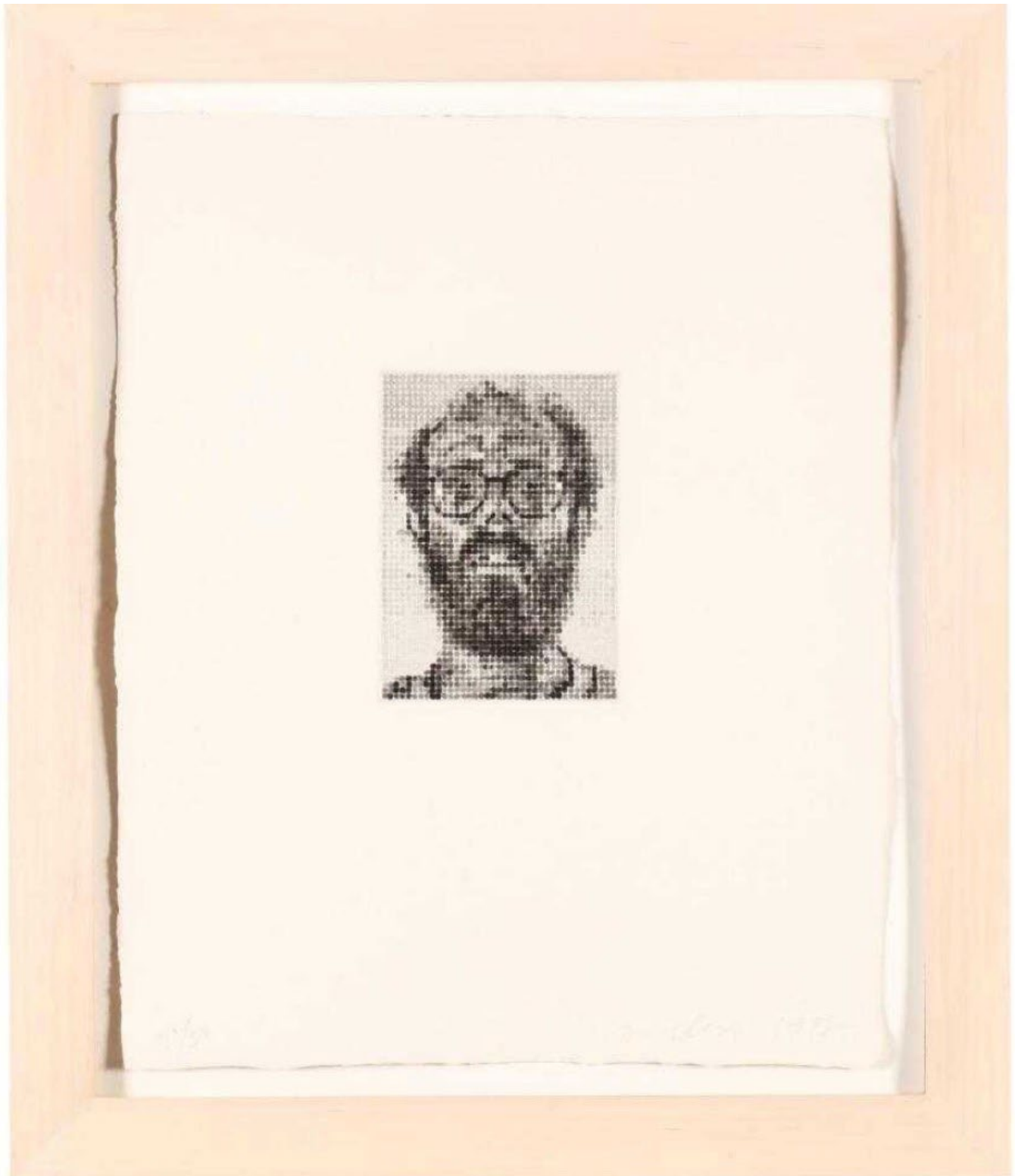
CHUCK CLOSE

Self Portrait, 1992

aquatint

19 1/4 x 15 3/4 inches (48.9 x 40 cm)

Edition of 70



VERA GIRIVI

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

Loan / NFS



POLA WICKHAM

Dutch Doorway, 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)



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

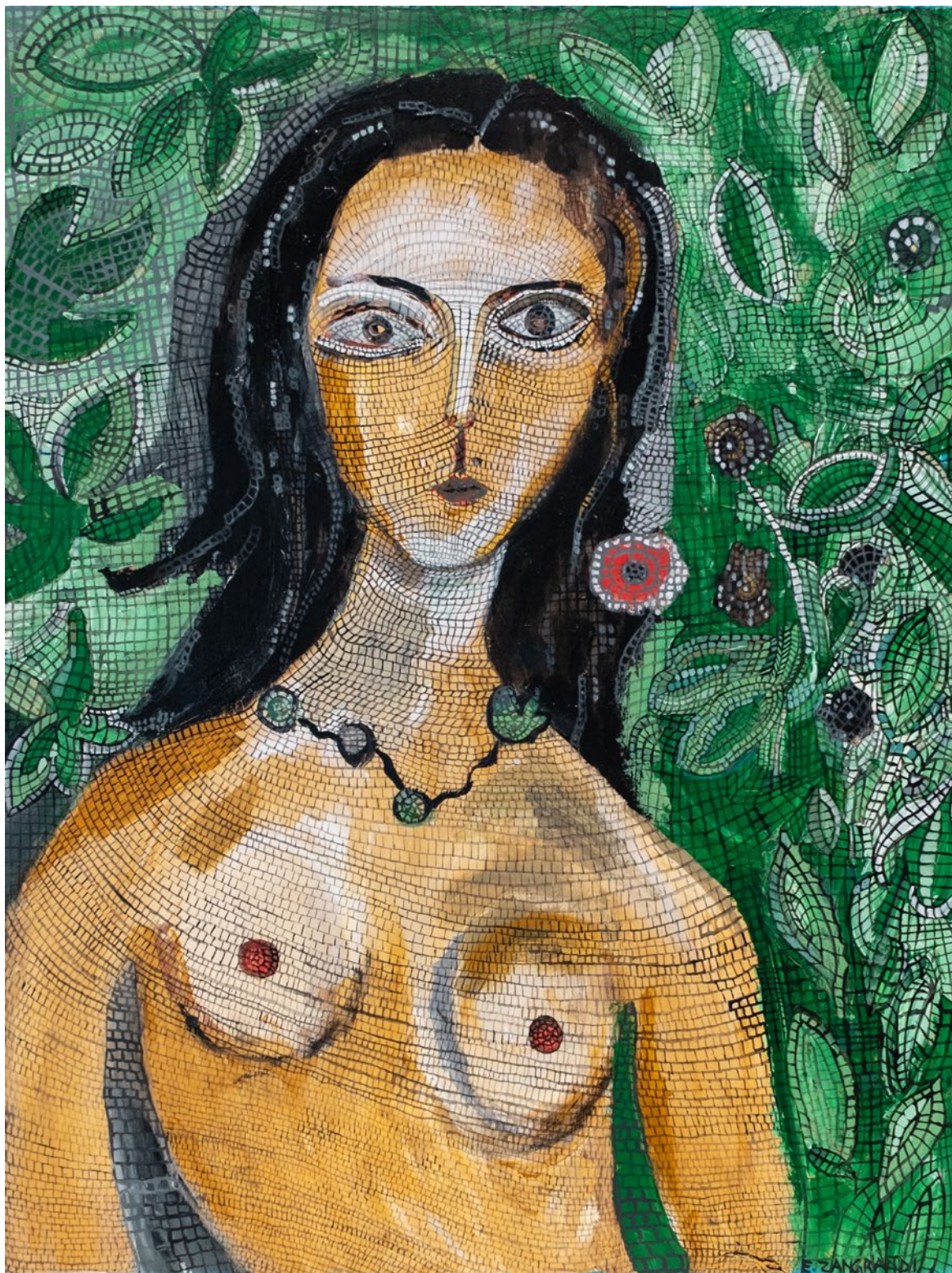
SOPHY NAESS

Pietra Dura, 2018
oil on canvas
30 x 24 inches (76.2 x 61 cm)



ELISABETTA ZANGRANDI

Untitled, 2022
acrylic on wood
19 1/4 x 15 inches (48.9 x 38.1 cm)
EZ159



BRIAN ROCHEFORT

Untitled, 2020
stoneware, glaze, glass fragments
10 x 9 x 10 inches (25.4 x 22.9 x 25.4 cm)



ELISABETTA ZANGRANDI

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







Mosaics

Curated by Deborah Goodman Davis
January 21 - March 11, 2023

A mosaic is any picture or pattern—representative or not—that is made up of small, often fragmented pieces arranged together to form a cohesive whole. In a way, one could imagine that our entire world is made of mosaics, from the atoms that constitute our bodies to the skyscrapers which form city skylines to the stars which shape the night sky. In Canada, the term “cultural mosaic” is used to describe the country’s mix of people from different ethnic, linguistic, and cultural backgrounds, which together form the whole of its society. In this context, the group exhibition is a kind of mosaic, too: a collected body of work by artists who express themselves in different styles and media, while hailing from different countries and generations.



Mosaics are also one of the oldest forms of art. While we do not know for certain when the first mosaics were made, their earliest examples can be traced to Ancient Mesopotamia almost 5,000 years ago. These ancient mosaics were most likely made from river pebbles, used to carpet packed-earth floors in a waterproof, wear-resistant design—equally useful in form and function. Early mosaics also incorporated shells and bits of ivory, while glazed tiles appear to have been introduced circa 1500 BCE. In Ancient Greece and Rome, mosaics flourished in popularity. Miniature tiles called tesserae were used to give these Greco-Roman mosaics a high degree of detail, bringing the art closer to painting in its ability to render figurative designs.

Today, mosaics are still in wide use and have influenced generations of artists. This group exhibition highlights works that are in dialogue with the art of mosaics, but aren't necessarily mosaics themselves; it encompasses painting, sculpture, etching, drawing, photography, textile, and mixed media relief. The starting point of the exhibition is Jan Müller's *Oval Mosaic* (1952), an oil on panel patchwork of vibrantly colored squares and rectangles. Like a true mosaic, the composite parts in this painting are unique in shape, size, and color, while they are framed in oval which renders the corners blurry and out of focus, as one might see it through the lens of a camera. At the same time, the artist Donald Judd praised Müller's work for its multiplicity, alluding to "'unmosaic' things [which] develop among the squares."

Other such modern takes on the mosaic can be seen in Jason Middlebrook's sculptures, which use tree trunks as a natural canvas for his geometric compositions. These assemblages are both lighthearted—such as when the artist turns an ordinary tree stump into a disco ball—and seriously referential, invoking the work of artists like Ellsworth Kelly, Bridget Riley, or even the fragmented realities of Cubism.

Another artist in the show, Rakuko Naito, references the past in her use of traditional Japanese materials and techniques to craft colorless works which exist somewhere between the realm of drawing and sculpture. Focusing on the textures which can be derived from paper, Naito explores the three dimensionality of mosaics constructed from traditional Japanese materials like kozo and mino washi, which trace their roots to the Nara period in 8th century Japan. Howardena Pindell similarly uses paper to build up the surface of her collages, but to very different effect: armed with a hole punch, Pindell constructs intricate collages from circular bits of paper, fragmenting and abstracting words which allude to unknown histories.

Deborah Goodman Davis