

James Barron Art

The Grass Has So Little to Do

July 11 - September 12, 2026

Curated by Deborah Goodman Davis



Etel Adnan
Sam Akesuk
Martine Bedin & Jeannette Montgomery Barron
Eve Biddle
Vija Celmins
Ann Craven
Tacita Dean
Lois Dodd
Spencer Finch
Charles Gaines
Brian Goeltzenleuchter
Andy Goldsworthy
Alex Katz
Ellsworth Kelly
Caitlin Keogh
Toba Khedoori
Karen Kilimnik
Byron Kim
Veronika Pausova
Gijs Bosch Reitz
Kay Rosen
Adrianne Rubenstein
Ooloosie Saila
Susan G. Scott
Kiki Smith
Elisabeth Stoffers
Kunié Sugiura
Motohiro Takeda
Pola Wickham

The Grass Has So Little to Do

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“Taking its title from Emily Dickinson’s poem “The Grass so little has to do,” this exhibition considers close attention to the natural world in an age of distraction and anxiety. Dickinson’s ability to find wonder in the smallest details offers a lens through which to consider artists who engage the natural world through sustained acts of looking, remembering, noticing, and imagining.”

Deborah Goodman Davis, curator

“And then, in Sovereign Barns to dwell—
And dream the Days away,
The Grass so little has to do
I wish I were a hay—”

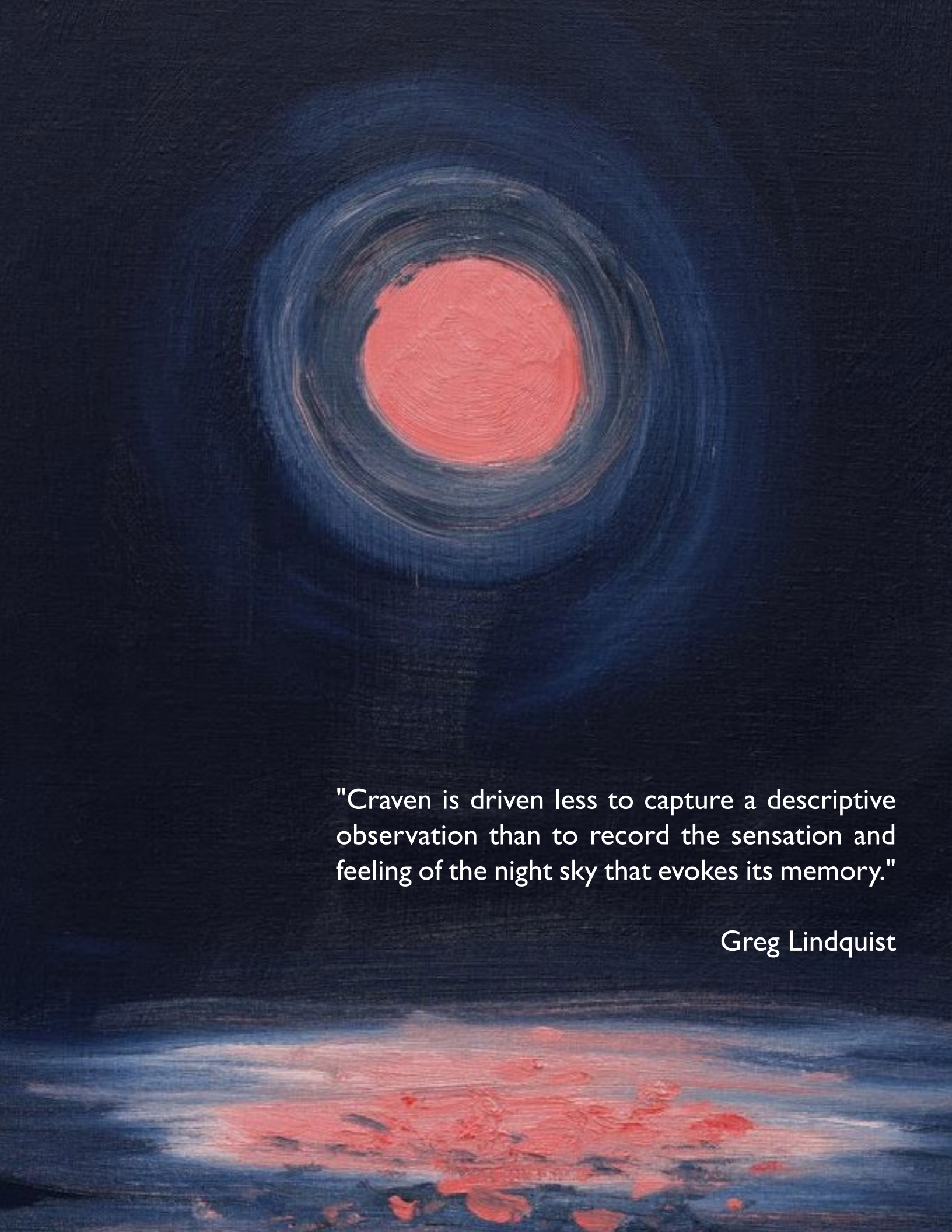
Emily Dickinson



ANN CRAVEN

Moon (Quiet, March, Full, Pink Sparkles), 2024, 2024
oil on linen
48 x 36 inches (121.9 x 91.4 cm)





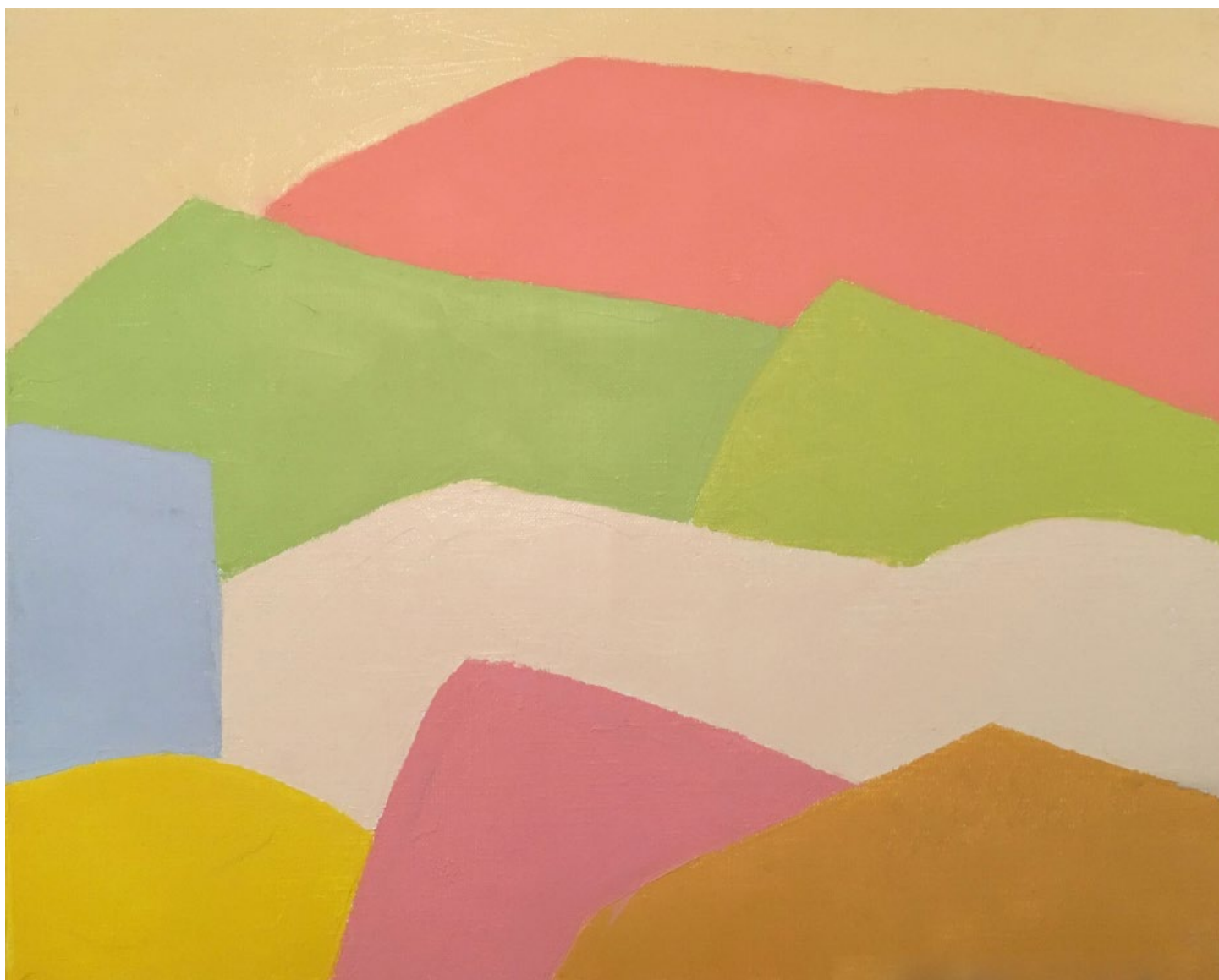
"Craven is driven less to capture a descriptive observation than to record the sensation and feeling of the night sky that evokes its memory."

Greg Lindquist

ETEL ADNAN

Untitled, 2016
oil on canvas
13 x 16 inches (33 x 40.6 cm)

Loan / NFS



KAY ROSEN

Spring, 2021

I-shot enamel paint and Benjamin Moore “Benwood” on canvas
12 x 18 inches (30.5 x 46 cm)



spring

KAY ROSEN

Grove, 2023

acrylic gouache on watercolor paper
17 7/8 x 14 15/16 inches (45.4 x 37.9 cm)



KAREN KILIMNIK

the forest realm, 2015
water soluble oil color on canvas
20 × 16 × 7/8 inches (50.8 × 40.6 × 2.2 cm)





ALEX KATZ

Grass / Study, 2021
oil on board
12 x 9 inches (30.5 x 22.9 cm)



Courtesy Peter Blum Gallery, New York

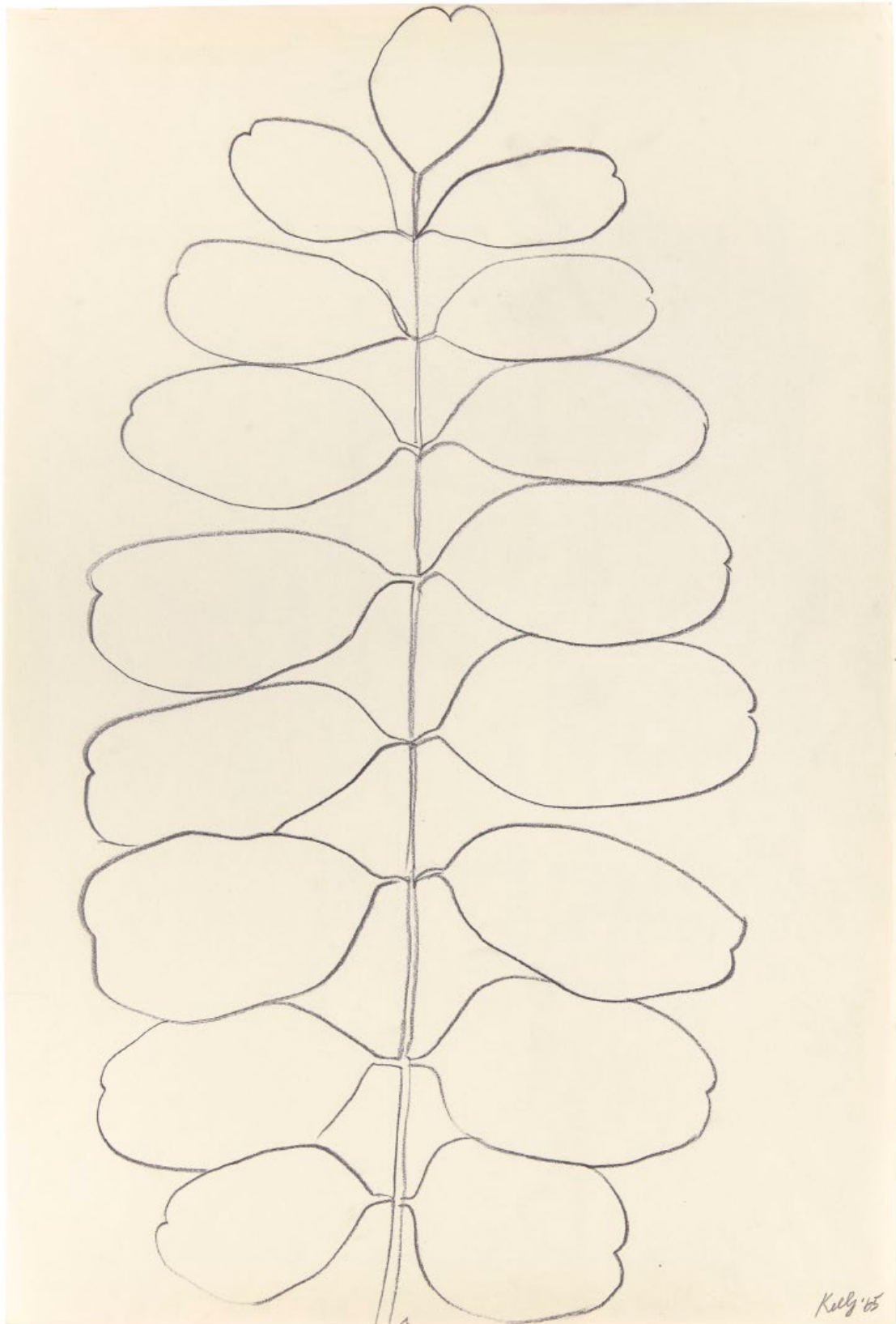


“This is plein-air painting taken to a new level... Katz does not paint even a sliver of sky; there is a feeling of being hemmed in, but it is never oppressive.”

John Yau

ELLSWORTH KELLY

Locust, 1965
graphite on paper
21 1/4 x 14 1/2 inches (54 x 37 cm)



LOIS DODD

Black Cohosh in Bloom, 2019
oil on Masonite
20 x 14 inches (50.8 x 35.6 cm)



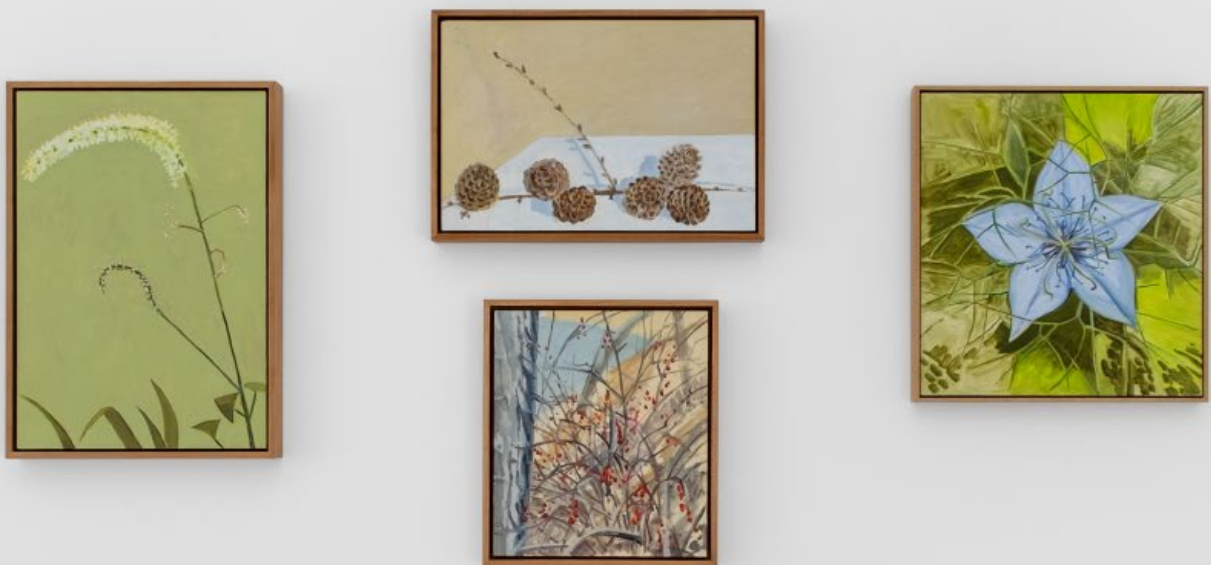
© Lois Dodd, courtesy Alexandre Gallery, New York

LOIS DODD

6 *Seed Cones*, 2024
oil on Masonite
11 3/4 x 17 5/8 inches (29.8 x 42.2 cm)

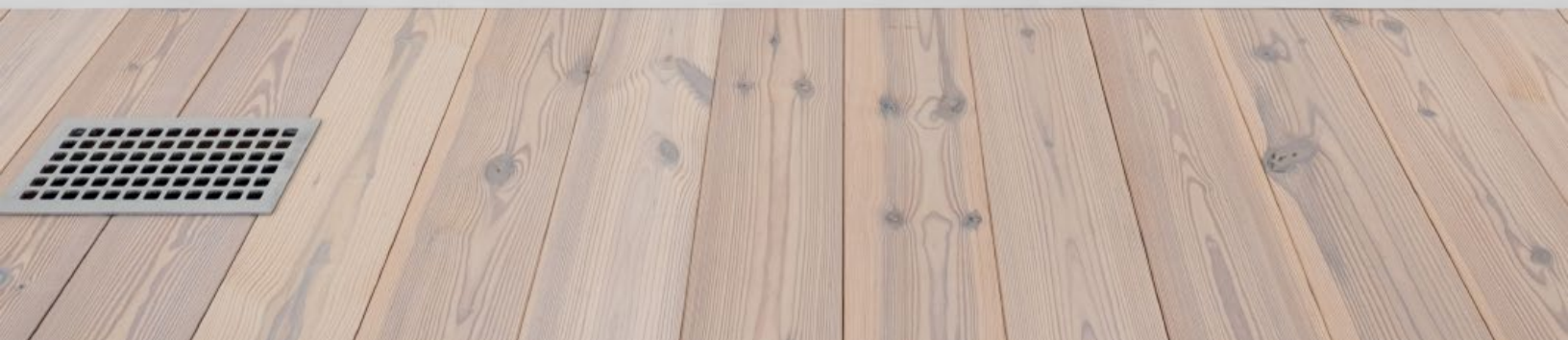


© Lois Dodd, courtesy Alexandre Gallery, New York



“Time is limited; weather and temperature are going to change. You’re impelled to keep moving by circumstance, which is better than guilt in the studio. Outside you are looking, watching. You see wonderful things and things happen. You are an observer of nature and everything else.”

Lois Dodd



LOIS DODD

Barberry Bush, 1989
oil on Masonite
13 3/4 x 12 inches (34.9 x 30.5 cm)



© Lois Dodd, courtesy Alexandre Gallery, New York

LOIS DODD

Straight on View, 2009
oil on Masonite
17 x 15 7/8 inches (43.2 x 40.3 cm)



© Lois Dodd, courtesy Alexandre Gallery, New York



“Is it a stretch to call Lois Dodd the Emily Dickinson of painting?

...

Just as Dickinson’s poems seem to be simple and plainspoken at first encounter, Dodd’s images also appear to be simple and plainspoken, but, like the poems, they reveal complexities and subtleties of meaning, evidence of an unfailing ability to discover nuance and the unexpected in the everyday and familiar—all the truth told slant.”

Karen Wilkin

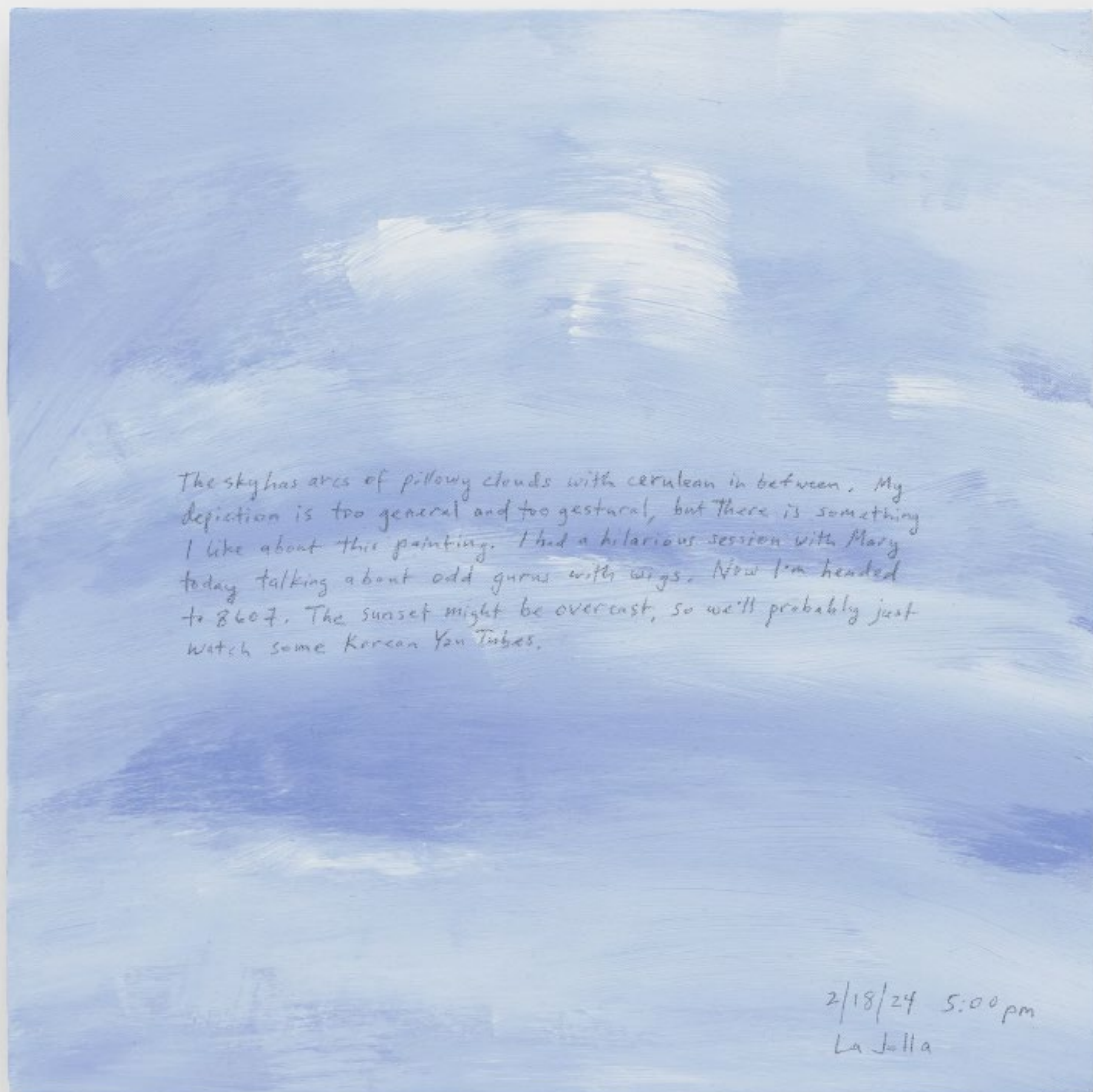
TACITA DEAN

LA Magic Hour 8, 2021
hand-drawn, multi-color blend lithograph
29 7/8 x 29 7/8 inches (75.9 x 75.9 cm)
Edition 32 of 42



BYRON KIM

Sunday Painting (2/18/24), 2024
acrylic and pencil on panel
14 x 14 inches (35.6 x 35.6 cm)



Courtesy of the Artist, James Cohan, New York

The sky has arcs of pillowy clouds with celestial
depiction is too general and too gestural.
I like about this painting. I had a hilariously
today talking about odd gurus with
to 8607. The sunset might be overcast.
Watch some Korean You Tubes.

"It's been so long since I have tried to keep a journal... On the other hand, I've managed to make a small painting of the sky every week since January 7, 2001."

Byron Kim

BYRON KIM

Sunday Painting (6/11/24), 2024
acrylic and pencil on panel
14 x 14 inches (35.6 x 35.6 cm)



Courtesy of the Artist, James Cohan, New York



BRIAN GOELTZENLEUCHTER

*And even when it dies — to pass /
In Odors so divine — (Number 3), 2026*
marble, glass, artist-made fragrance
4 x 7 x 1 inches (10.2 x 17.8 x 2.5 cm)



MARTINE BEDIN
JEANNETTE MONTGOMERY BARRON

Poppies, 2011
ceramic
10 1/4 x 7 1/4 x 1 3/4 inhes (26 x 18.4 x 4.5 cm)
Edition of 10



KIKI SMITH

Shadow 3, 2019

bronze

27 1/16 x 30 x 10 inches (68.7 cm x 76.2 cm x 25.4 cm)

Edition 2 of 3 +1 AP



Courtesy of the Artist and Pace Gallery

“We are part of the natural world and our identity is completely attached to our relationship to our habitat and animals. I am making images for things I think merit attention. It’s a quieter way.”

Kiki Smith



CHARLES GAINES

Numbers and Trees: Drawing 25, 2016

ink on paper

33 x 25 inches (83.8 x 63.5 cm)

Loan / NFS



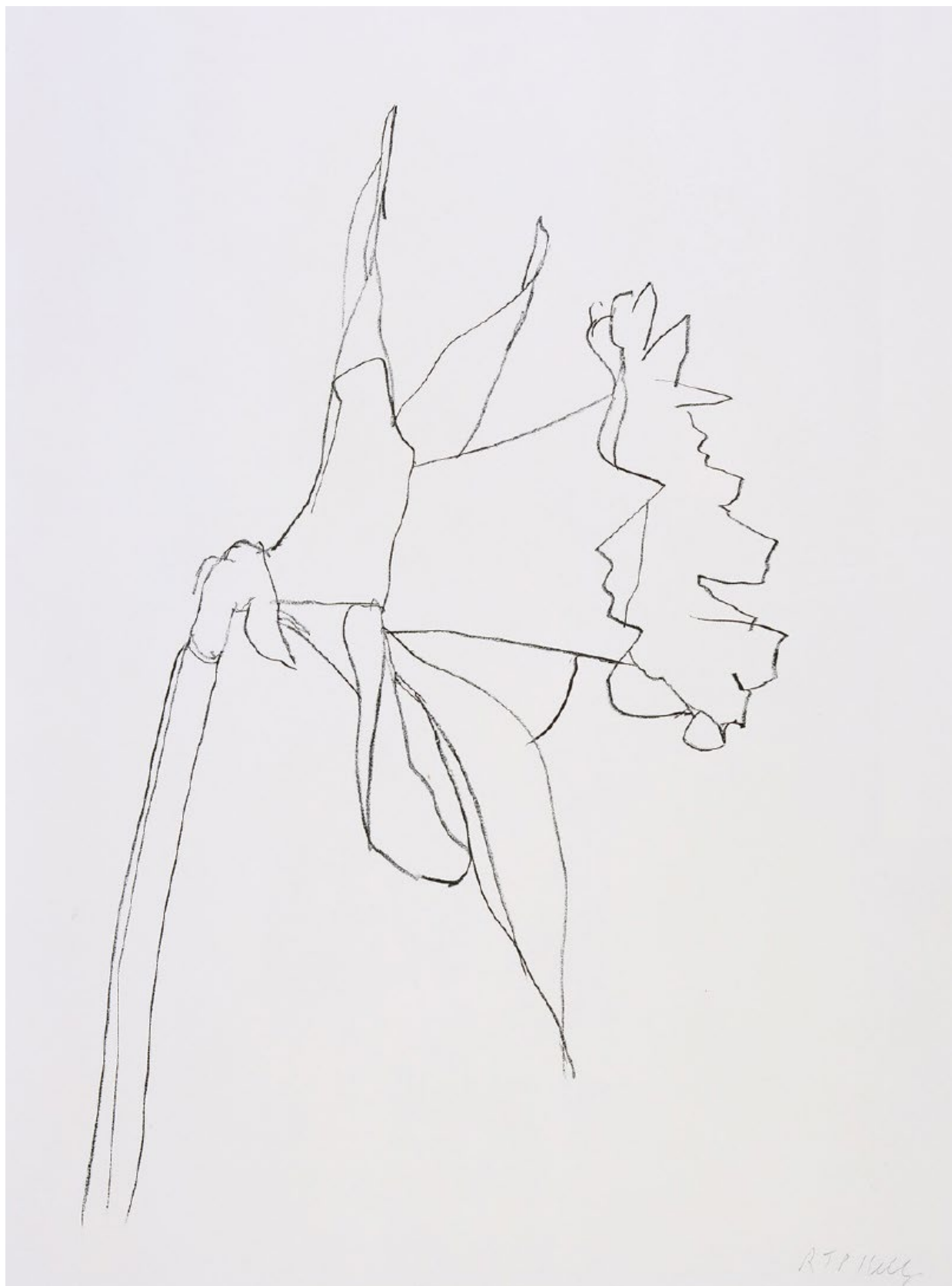
VIJA CELMINS

UNTITLED (WEB 3), 2002
one-color aquatint/drypoint
21 x 24 1/2 inches (53.3 x 62.2 cm)
Edition of 65 + 10 APs



ELLSWORTH KELLY

DAFFODIL, 2004
one-color lithograph
31 x 23 inches (78.7 x 58.4 cm)
Edition 12 of 45





MOTOHIRO TAKEDA

Hanaikada (Flower Boat) 18, 2026
cherry blossoms and cement
14 x 11 inches (35.6 x 27.9 cm)



MOTOHIRO TAKEDA

Hanaikada (Flower Boat) 19, 2026
cherry blossoms and cement
14 x 11 inches (35.6 x 27.9 cm)



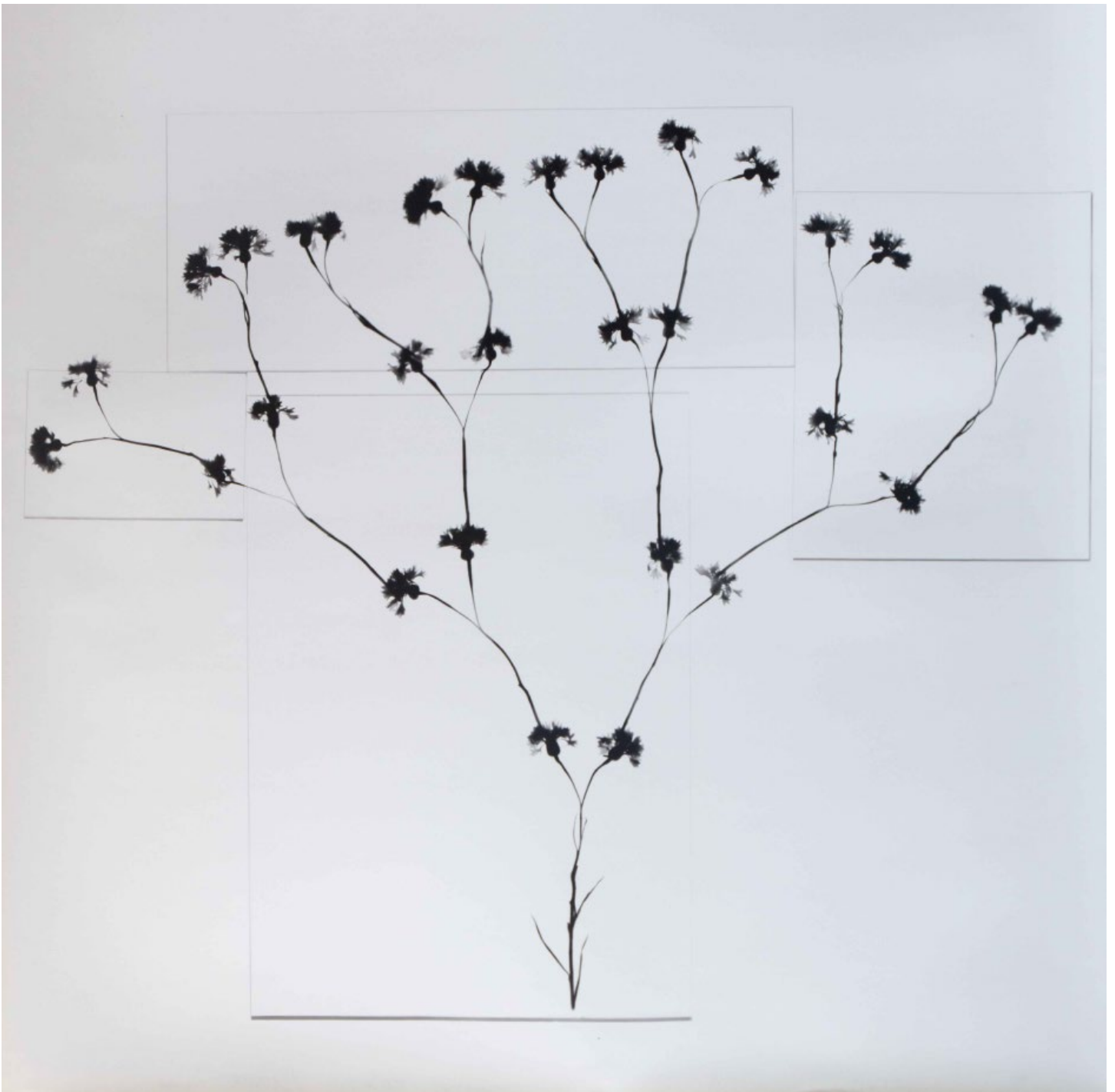
KUNIÉ SUGIURA

Split & Pressed Cornflowers, 1989

silver gelatin print

29 3/4 x 29 3/4 inches (75.6 x 75.6 cm)

unique



KUNIÉ SUGIURA

Clematis A, 2000
gelatin silver print
39 1/2 x 29 1/2 inches (100.3 x 74.9 cm)
unique



CAITLIN KEOGH

07.21.25, 2025

colored pencil on paper mounted on panel
16 3/8 x 11 5/8 x 3/4 in (41.5 x 29.5 x 2 cm)



“Drawing on other Japanese traditions of aesthetic and philosophical contemplation, Sugiura has also turned to flowers as metaphor for the ephemerality of both beauty and life.”

Brian Karl



EVE BIDDLE

Snake, 2023

ceramic with glaze and wall mount
64 x 14 x 3 inches (162.6 x 35.6 x 7.6 cm)



TOBA KHEDOORI

Untitled 2, 2025

I-color mezzotint

20 7/8 x 21 1/2 inches (53 x 54.6 cm)

Edition 23 of 35



5/35

Toba Khedoori 2025

TOBA KHEDOORI

Untitled 3, 2025

I-color mezzotint

20 3/4 x 21 inches (52.7 x 53.3 cm)

Edition 23 of 38,



KTP

Toba Khedoori 2025

VERONIKA PAUSOVA

Cabin's Moon, 2026

oil on canvas

18 x 15 inches (45.7 x 38.1 cm)



SPENCER FINCH

Following 3 Bees (Zinnias), 2024
pastel and pencil on paper
40 x 60 inches (101.6 x 152.4 cm)



Courtesy of the Artist, James Cohan, New York

“These works [are] done in a part of the garden where I planted a big bunch of zinnias (started from seeds!) specifically for the purpose of making these drawings... For me this is like a little secret Monet project, where I am actually planting the garden with the intention of using it as a laboratory for making art.”

Spencer Finch



SAM AKESUK

Owl, 2025

hand-carved serpentinite

8 x 10 1/2 x 3 inches (20.3 x 26.7 x 7.6 cm)



SAM AKESUK

Owl, 2025

hand-carved Arctic marble

9 1/2 x 12 1/2 x 3 inches (24.1 x 31.8 x 7.6 cm)



SAM AKESUK

Owl, 2025

hand-carved serpentinite with Arctic marble inlay
9 1/2 x 14 x 3 inches (24.1 x 35.6 x 7.6 cm)





POLA WICKHAM

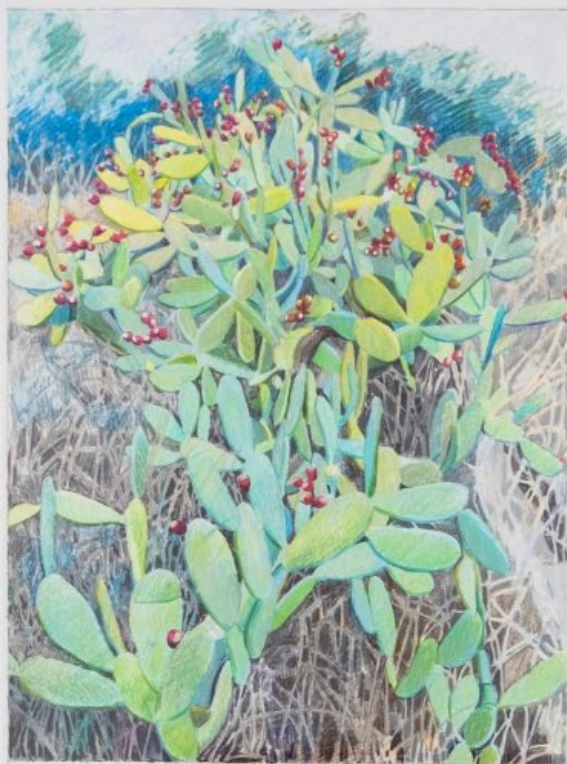
Chumbos I, 2020
mixed media on paper
16 1/2 inches x 11 7/10 inches (42 x 29.7 cm)



POLA WICKHAM

Thistles II, 2023
colored pencil on paper
16 1/2 inches x 11 7/10 inches (42 x 29.7 cm)





SUSAN G SCOTT

Dusk Lake, 2026
oil on canvas
40 x 56 inches (101.6 x 142.24 cm)



ADRIANNE RUBENSTEIN

Everywhere, 2026
oil on canvas
30 x 22 inches (76.2 x 55.9 cm)



ANDY GOLDSWORTHY

Laid across oak boughs to make shadows on the ground below
Dumfriesshire, Scotland, 19 April 2014, 2014
archival inkjet print
19 3/4 x 29 5/8 inches (50.2 x 75.2 cm)
unique



OOLOOSIE SAILA

Ice forming water freeze, 2024
colored pencil and ink on paper
23 x 30 inches (58.3 x 76.3 cm)



OOLOOSIE SAILA

Untitled, n.d.
colored pencil and ink on paper
23 x 30 inches (58.3 x 76.3 cm)



OOLOOSIE SAILA

Untitled, 2025
colored pencil and ink on paper
23 x 30 inches (58.3 x 76.3 cm)



GIJS BOSCH REITZ

Morning Glory, c. 1900
pencil, pastel & ink on paper
21 5/8 x 7 1/2 inches (55 x 19 cm)



ELISABETH STOFFERS

Untitled, c. 1916-1917

pastel on paper

9 3/8 x 12 1/8 inches (23.9 x 30.8 cm)



ELISABETH STOFFERS

Untitled, 1917
pastel on paper
12 3/8 x 9 7/8 inches (31.5 x 25 cm)



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Taking its title from Emily Dickinson's poem "The Grass so little has to do," this exhibition considers close attention to the natural world in an age of distraction and anxiety. Dickinson's ability to find wonder in the smallest details offers a lens through which to consider artists who engage the natural world through sustained acts of looking, remembering, noticing, and imagining.

Across painting, sculpture, photography, drawing, text, and scent, the artists in this exhibition encourage a slower way of looking. Their works evoke the experience of lying in the grass on a summer afternoon, watching clouds drift overhead, noticing shifting shadows, hearing the hum of insects, feeling a warm breeze, or smelling flowers after rain. They remind us how much can be discovered in what we think we already know.

At the heart of the exhibition are the paintings of Lois Dodd, whose work for more than seven decades has been grounded in sustained observation of the world immediately around her. Whether painting flowers, trees, moonlit skies, or rooftops and windows outside her studio, Dodd returns again and again to familiar subjects, revealing their quiet poetry. Like Dickinson, she transforms the ordinary into something quietly profound.

Spencer Finch's drawing traces the path of a bee as it moves from zinnia to zinnia in the artist's garden. Delicate and lyrical, the work transforms that fleeting journey into a drawing, recording a wandering line through space. Ellsworth Kelly's distilled drawing of locust leaves, Vija Celmins's meticulously observed spider web, Toba Khedoori's immersive studies of grass, Alex Katz's simplified vision of a summer field, and Caitlin Keogh's rose drawing, which renders careful observation through graceful line, allowing the quiet complexity of a familiar flower to emerge, demonstrate the many ways artists give visual form to the act of seeing.

Other artists approach the natural world through memory, imagination, and association. Veronika Pausova's nocturnal painting, populated by moths, moons, faces, and looping pathways, dissolves distinctions between the natural and psychological worlds. Etel Adnan's luminous landscape distills remembered places into color and form, while Ann Craven's moon painting captures fleeting moments of light and atmosphere. Kay Rosen's text works return us to Dickinson's medium, revealing that words, like images, shape the way we experience the natural world.

Motohiro Takeda embeds cherry blossoms within concrete, holding fragility and permanence in tension, while Brian Goeltzenleuchter's olfactory work slowly releases the scent of hay over the course of the summer, echoing Dickinson's evocation of grass passing "in Odors so divine."

Throughout the exhibition, artists seek to hold onto what is temporary: the path of a bee, the bloom of a flower, the scent of cut hay, the shimmer of moonlight, the delicate architecture of a spider's web, or the passing formation of clouds. Together, these works remind us that wonder begins with the simple act of paying attention.

Deborah Goodman Davis, curator





The Grass so little has to do —
A Sphere of simple Green —
With only Butterflies to brood
And Bees to entertain —

And stir all day to pretty Tunes
The Breezes fetch along —
And hold the Sunshine in its lap
And bow to everything —

And thread the Dews, all night, like Pearls —
And make itself so fine
A Duchess were too common
For such a noticing —

And even when it dies — to pass
In Odors so divine —
Like Lowly spices, lain to sleep—
Or Spikenards, perishing—

And then, in Sovereign Barns to dwell —
And dream the Days away,
The Grass so little has to do
I wish I were a Hay —

Emily Dickinson