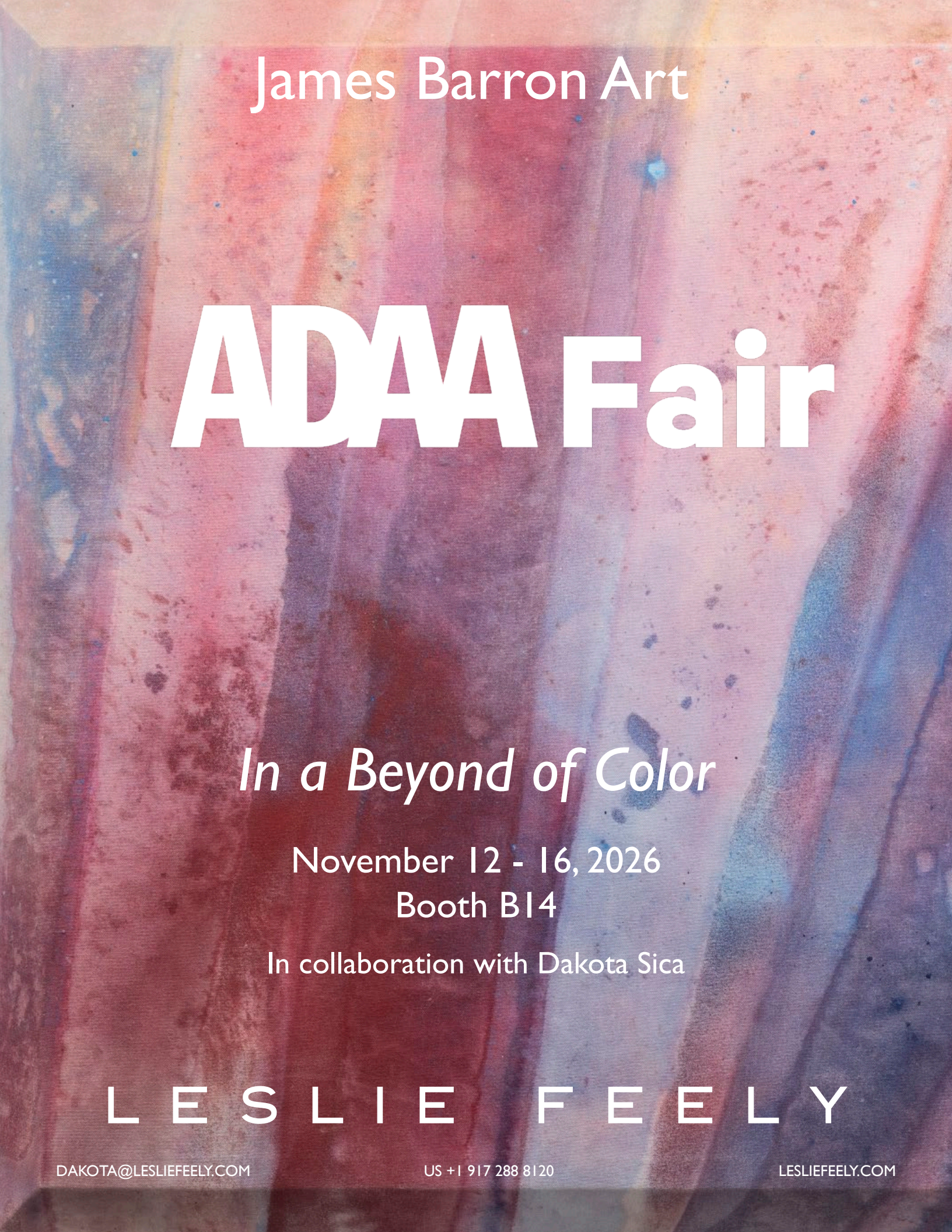

James Barron Art
ADAA Fair
In a Beyond of Color
November 12 - 16, 2026
Booth B14
In collaboration with Dakota Sica
LESLIE FEELY
DAKOTA@LESLIEFEELY.COM
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"...Which so incorruptibly reduced a reality to its color content that it resumed a new existence in a beyond of color, without any previous memories."

Rainer Maria Rilke, *Letters on Cézanne*

Alice Baber
Anthony Caro
Friedel Dzubas
Helen Frankenthaler
Sam Gilliam
Emily Mason
Kenneth Noland
Jules Olitski
Beverly Pepper
Larry Poons
Kikuo Saito
Toshiko Takaezu

ADAA Fair

Color Field art deserves to be reassessed outside the strict dogma set by Clement Greenberg in the 1950s and 60s. James Barron Art will present canonical figures of Color Field art—including Helen Frankenthaler, Jules Olitski, Friedel Dzubas, and Kenneth Noland—in conjunction with paintings, sculptures, and works on paper by artists who were previously overlooked, including Kikuo Saito, Emily Mason, Sam Gilliam, Toshiko Takaezu, and Alice Baber.

The performative aspect of Color Field art has been widely overlooked. Inspired by his work in theater, Kikuo Saito laid his canvas on the floor and danced over it, laying down his marks. Helen Frankenthaler dripped, stained, and soaked her canvases. Anthony Caro took the sculpture off the pedestal so that could it be theatrical in its movement through gravity. Jules Olitski sprayed color into the air with primitive sprayers and hoped that it would remain a suspended mist of color.

These artists knew one another. They visited each other's studios, urged each other on, and prompted a collective surge of creativity. Olitski and Caro taught at Bennington, and they brought their students to see Noland's studio nearby. Frankenthaler had studied at Bennington in the 1940s, and she remained involved in its community of artists. After moving from Tokyo to New York in the 1966, Kikuo Saito began his career as a studio assistant to Frankenthaler and Noland before committing himself to his own artistic practice and developing his distinctive voice.

Though he knew many of these major figures of Color Field painting, Saito was one of a number of artists who were sidelined by the prevailing attitudes of the 20th century. Many women and people of color, including Emily Mason, Alice Baber, and Sam Gilliam, were deeply involved in the art world and painted for decades, yet only received major recognition late in life or posthumously. Our booth highlights the natural dialogue between these previously overlooked artists and the canonical figures of Color Field painting.

SAM GILLIAM

Red Clay, 1970
acrylic on beveled edge canvas
35 x 45 inches (88.9 x 114.3 cm)



"The beveled stretchers enabled me to be as free within the confines of the object's geometry as I felt I had to be."

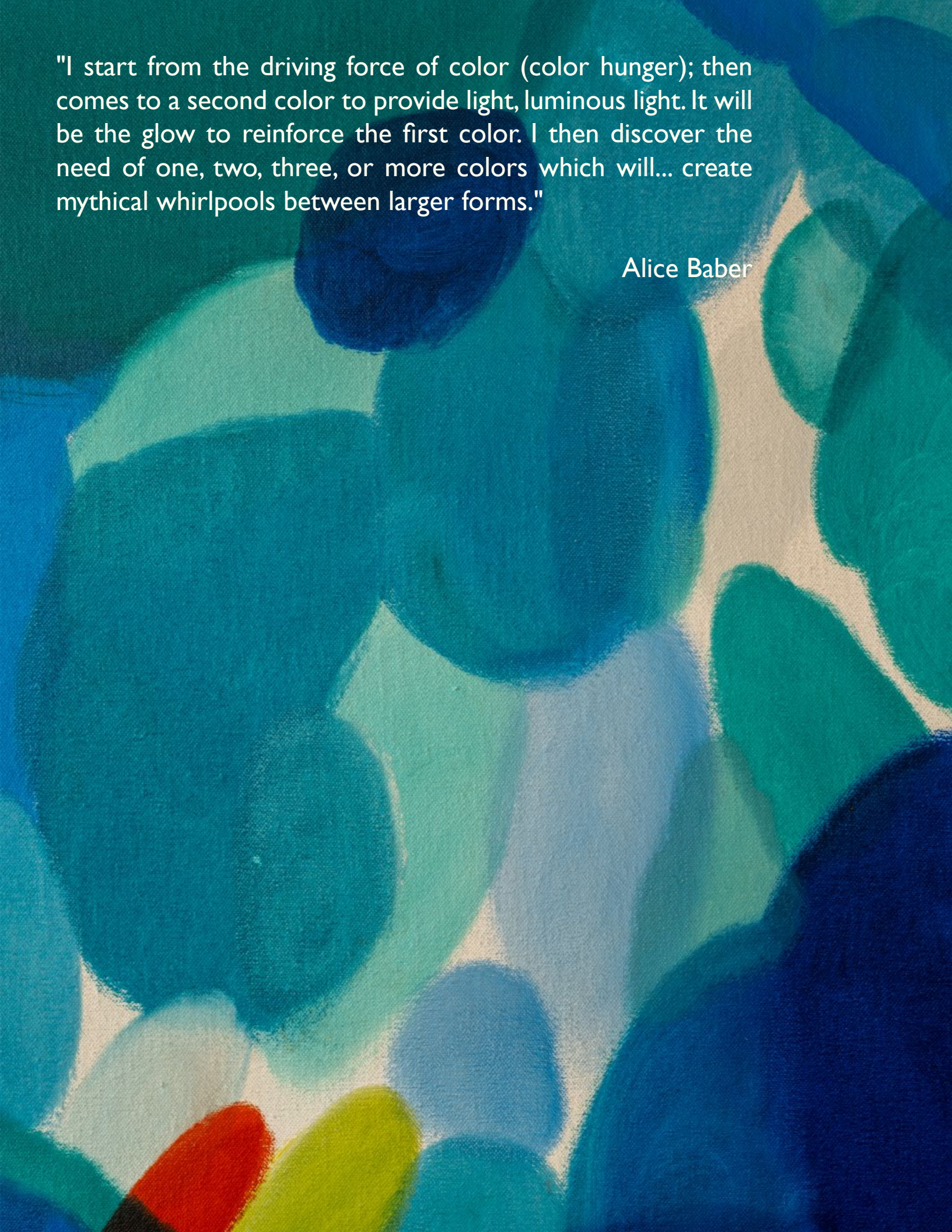
Sam Gilliam



ALICE BABER

Green Around Green, 1966
oil on canvas
33 x 33 inches (83.8 x 83.8 cm)



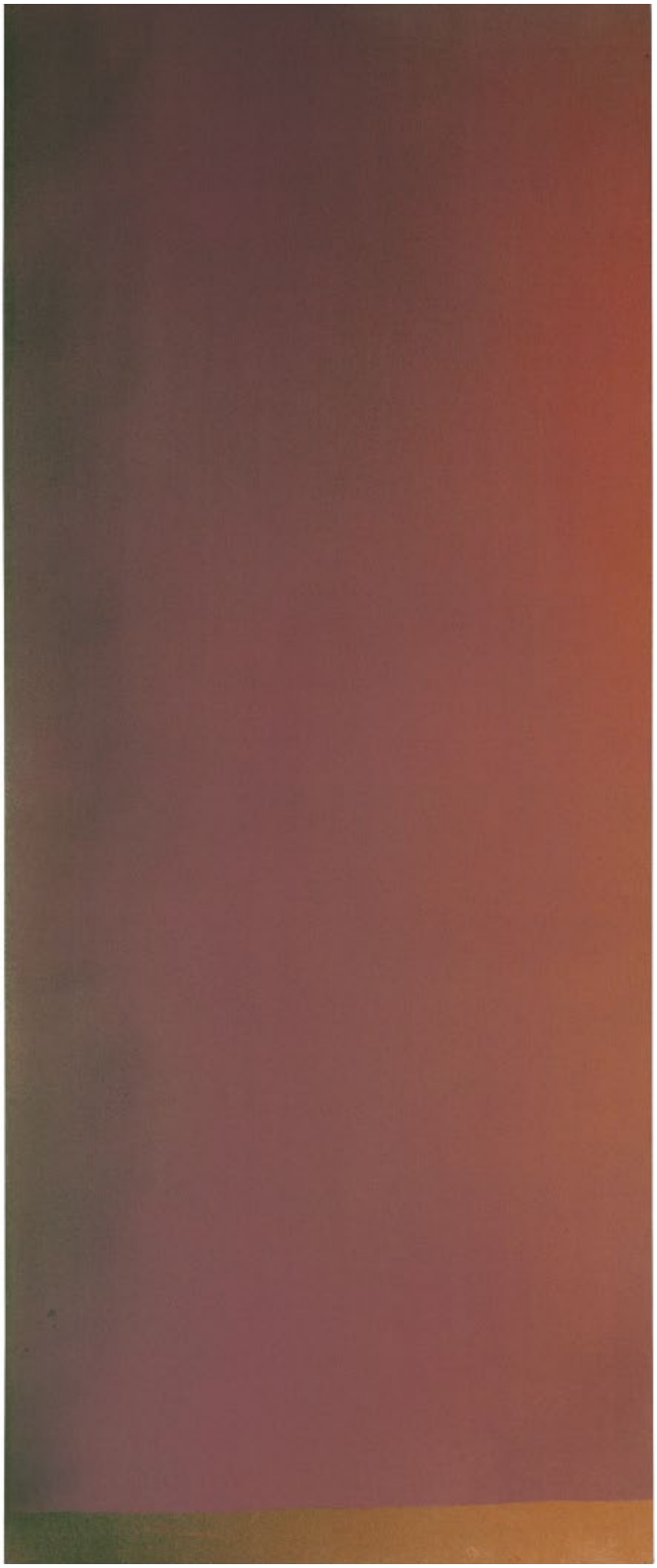


"I start from the driving force of color (color hunger); then comes to a second color to provide light, luminous light. It will be the glow to reinforce the first color. I then discover the need of one, two, three, or more colors which will... create mythical whirlpools between larger forms."

Alice Baber

JULES OLITSKI

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



"What I would like in my painting is simply a spray of color that hangs like a cloud, but does not lose its shape."

Jules Olitski



JULES OLITSKI

Untitled (Ayo), 1966
acrylic on canvas
21 1/2 x 16 3/4 inches (54.6 x 42.5 cm)



"A mist of color had spread itself on part of the canvas. It was ravishing. A new light, a new color; I was Apollo... A world of possibilities had opened."

Jules Olitski

"Olitski has managed to keep the issues and techniques of color painting open. Spray-staining, granular build-ups of pigment, masking, overspraying, heavy impasto drawing—all of these techniques have been called upon at one time or another to support the limitless possibilities of Olitski's color."

Kermit Champa



EMILY MASON

Becalmed, 2016
oil on canvas
36 x 38 inches (91.4 x 96.5 cm)







"I like to feel that I work on a painting until something magical happens. Until it becomes something outside of myself, a new vision... You lose a kind of control, but you gain something else."

Emily Mason

EMILY MASON

Night's Quarry, 1968
oil on paper
11 1/2 x 14 1/2 inches (29.2 x 36.8 cm)



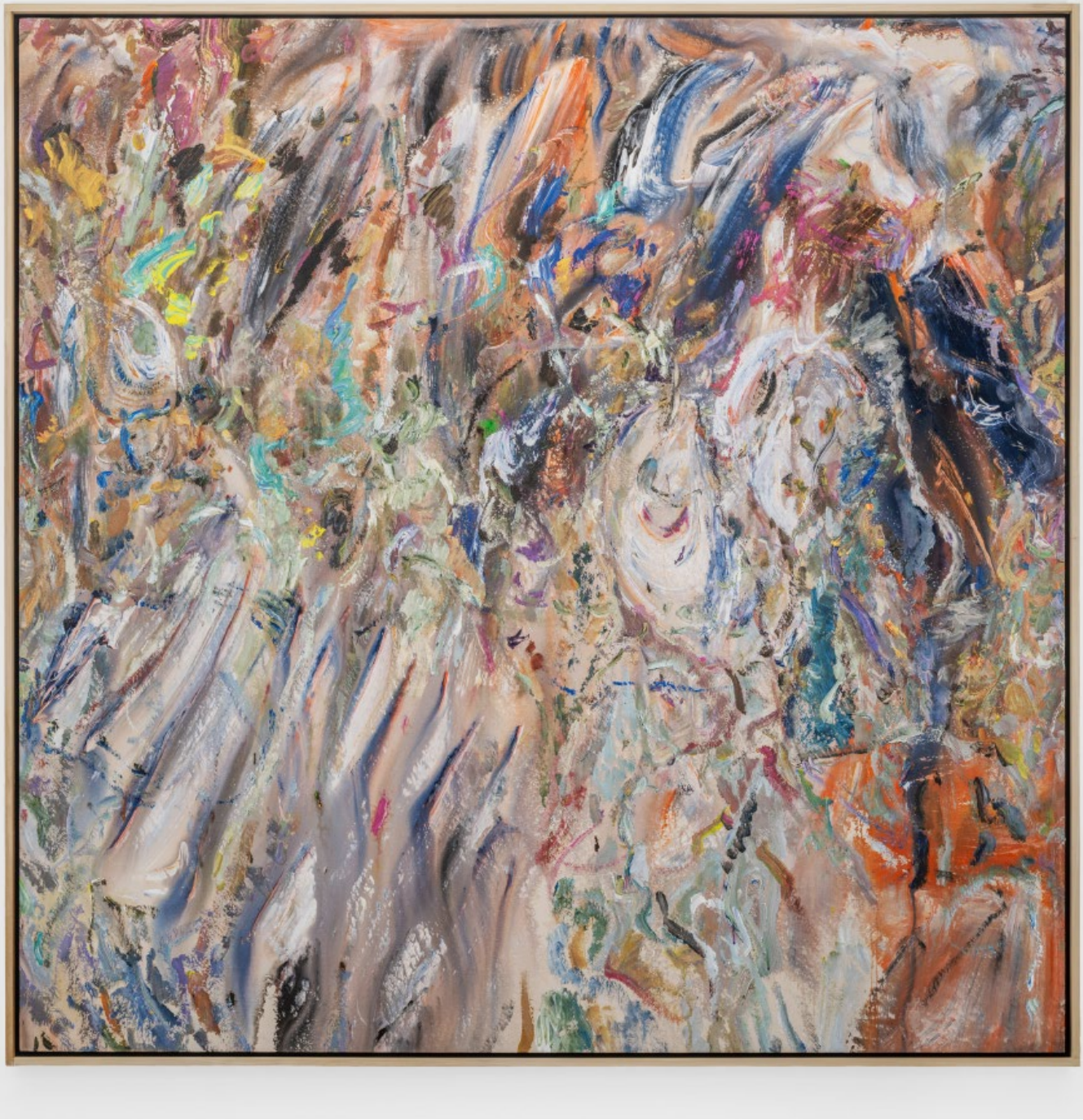
EMILY MASON

Untitled, 1971
oil on paper
14 1/2 x 11 5/8 inches (36.8 x 29.5 cm)



LARRY POONS

Saint Travis, 2012
acrylic on canvas
65 1/4 x 66 inches (165.7 x 167.6 cm)







"There have been times when I've been painting and I've put a mark down, a colour, something prominent, and then later when I've come back it's disappeared! People say that about my paintings, they change, they surprise you, they're in movement. Painting... it's instant, the painting happens like lightning and you don't know what's going on and suddenly it's there, before you even realised what happened."

Larry Poons

LARRY POONS

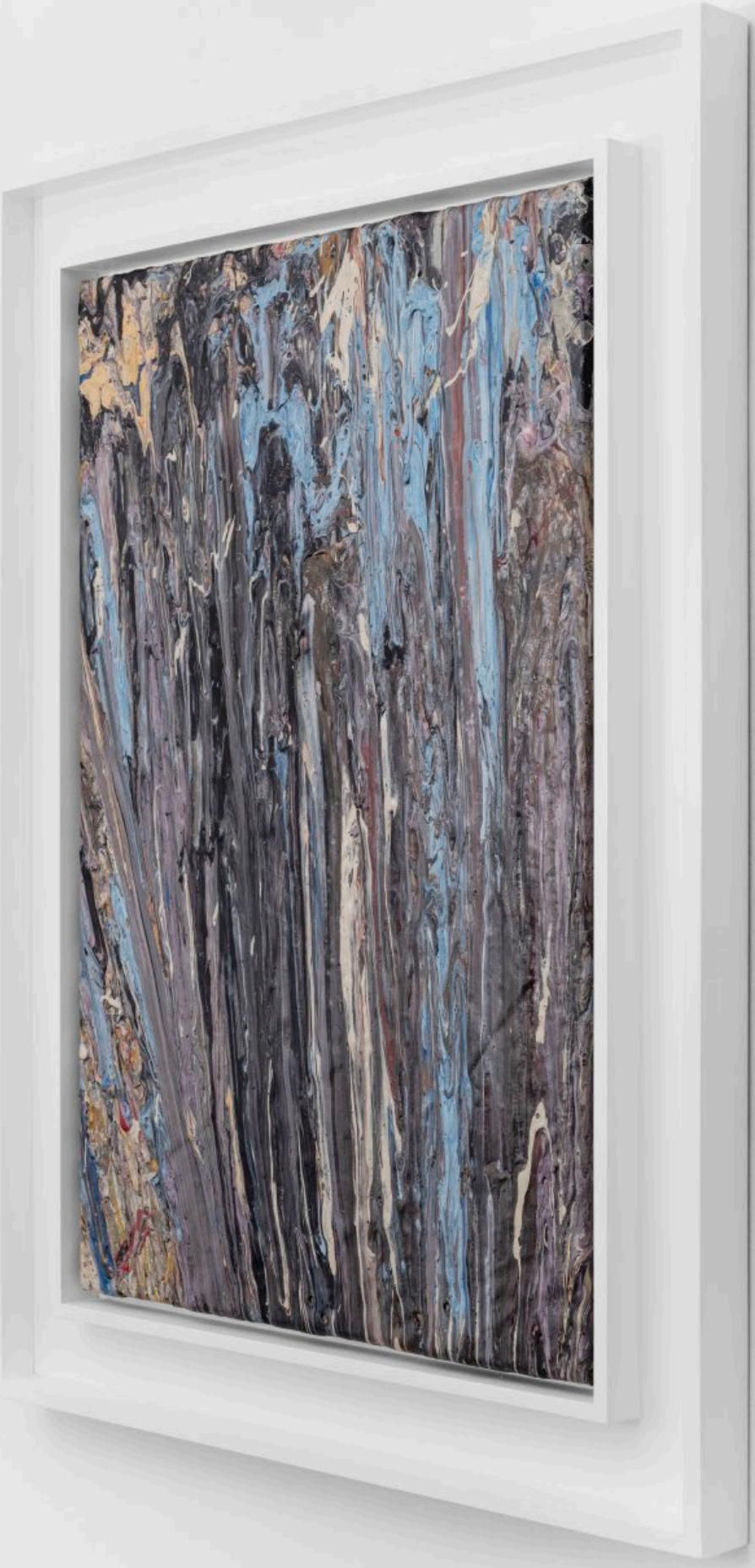
Untitled, 1981
acrylic on canvas
34 1/2 x 22 inches (87.6 x 55.9 cm)



"What I've realised is that color is the only element in painting. It's the only element there's ever been."

Larry Poons





HELEN FRANKENTHALER

Untitled, 1985
acrylic, pastel and crayon on paper
8 3/4 x 11 3/4 inches (22.2 x 29.8 cm)





KIKUO SAITO

Nemjian's Night, 1979
acrylic on canvas
52 x 52 inches (132.1 x 132.1 cm)



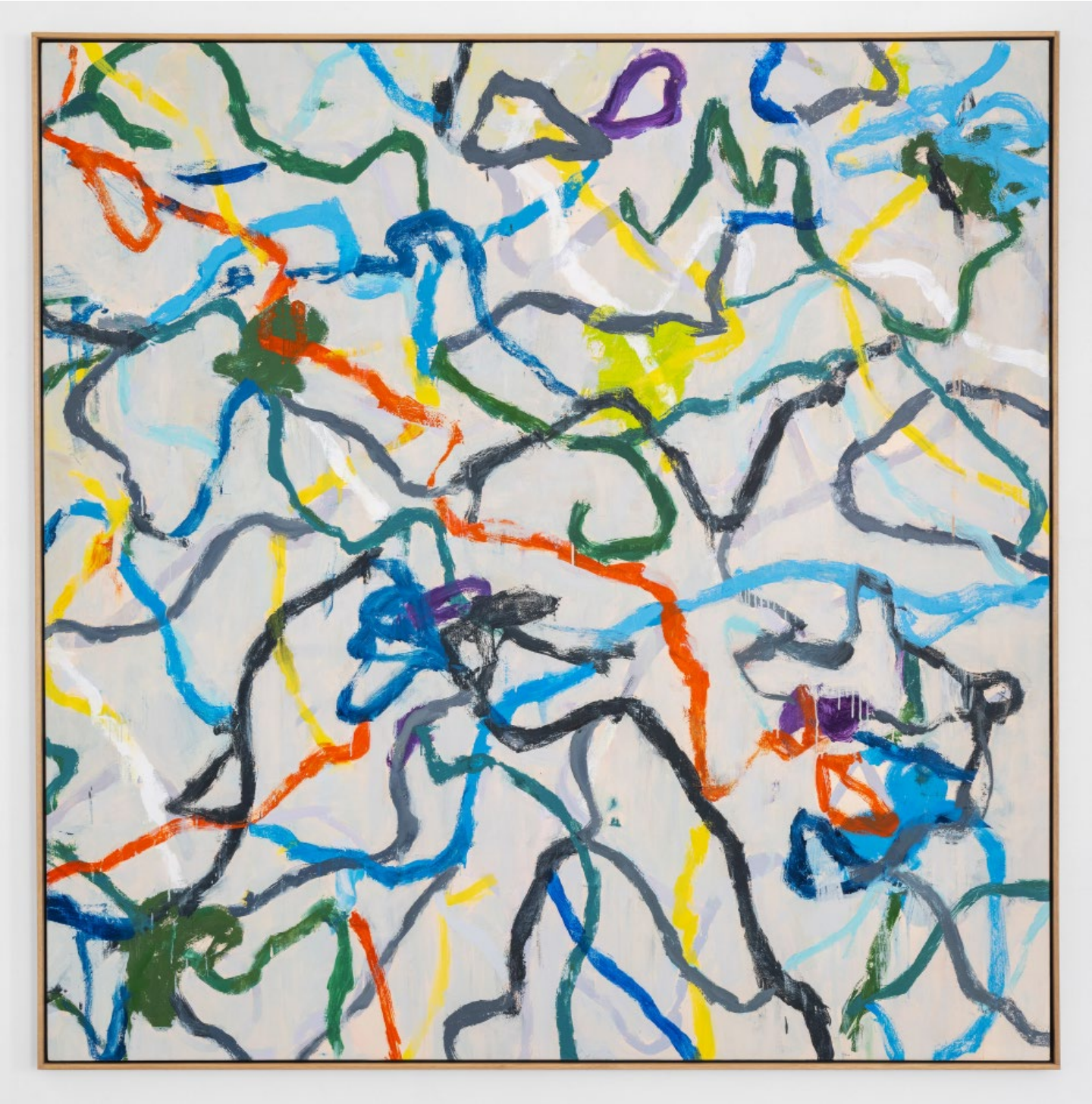


“I always wanted to paint with drawing.”

Kikuo Saito

KIKUO SAITO

Blue Wave, 2012
acrylic on canvas
72 x 72 inches (182.9 x 182.9 cm)





BEVERLY PEPPER

Aquarius, 2016
steel
17 3/4 x 22 1/2 x 11 4/5 inches (45.1 x 57.2 x 30 cm)



BEVERLY PEPPER

Rhea Silvia, 2015
Cor-Ten steel
17 x 16 x 13 3/4 inches (43 x 41 x 35 cm)



TOSHIKO TAKAEZU

Closed Form, c.1980
glazed and salt-fired porcelain
6 1/4 x 7 1/2 inches (15.9 x 19.1 cm)





TOSHIKO TAKAEZU

Closed Form (with rattle), c.1990
glazed porcelain
5 1/2 x 4 inches (14 x 10.2 cm)



TOSHIKO TAKAEZU

Closed Form (with rattle), c.1980
glazed porcelain
5 1/4 x 4 1/2 inches (13.3 x 11.4 cm)



TOSHIKO TAKAEZU

"Closed Form" with rattle, 1988
glazed porcelain
6 1/2 x 8 inches (16.5 x 20.3 cm)



"When an artist produces a good piece, that work has mystery, an unsaid quality; it is alive."

Toshiko Takaezu

"I was able successfully to merge the glaze as painting to the form, so that the two—painting and form—became one total and complete piece."

Toshiko Takaezu



FRIEDEL DZUBAS

Nuptial, 1978
acrylic on canvas
40 x 40 inches (101.6 x 101.6 cm)





"Dzubas's compositional sense was fired most imaginatively by... the transcendent ceiling frescos of Giambattista Tiepolo. The looseness of the brush stroke, the elevation upwards of Dzubas's color shapes, the transparency of his coloration in counterpoint with deeper saturations, and the plotting of various hues for emphasis and rhythmic effects points to the depth of Tiepolo's influence."

Patrica Lewy

FRIEDEL DZUBAS

Sketch of "Flowering," 1978
acrylic on canvas
6 x 6 1/4 inches (15.2 x 15.9 cm)





FRIEDEL DZUBAS

Sketch of "Aurora," 1978
acrylic on canvas
5 1/2 x 5 1/2 inches (14 x 14 cm)





ANTHONY CARO

Table Piece XXXVIII, 1967
steel blued and varnished
10 x 6 x 12 inches (25.4 x 15.24 x 30.48 cm)



KENNETH NOLAND

Maize, 1971
acrylic on canvas
20 1/2 x 5 inches (52.1 x 12.7 cm)



