



ARTS ENTERTAINMENT | VISUAL ARTS

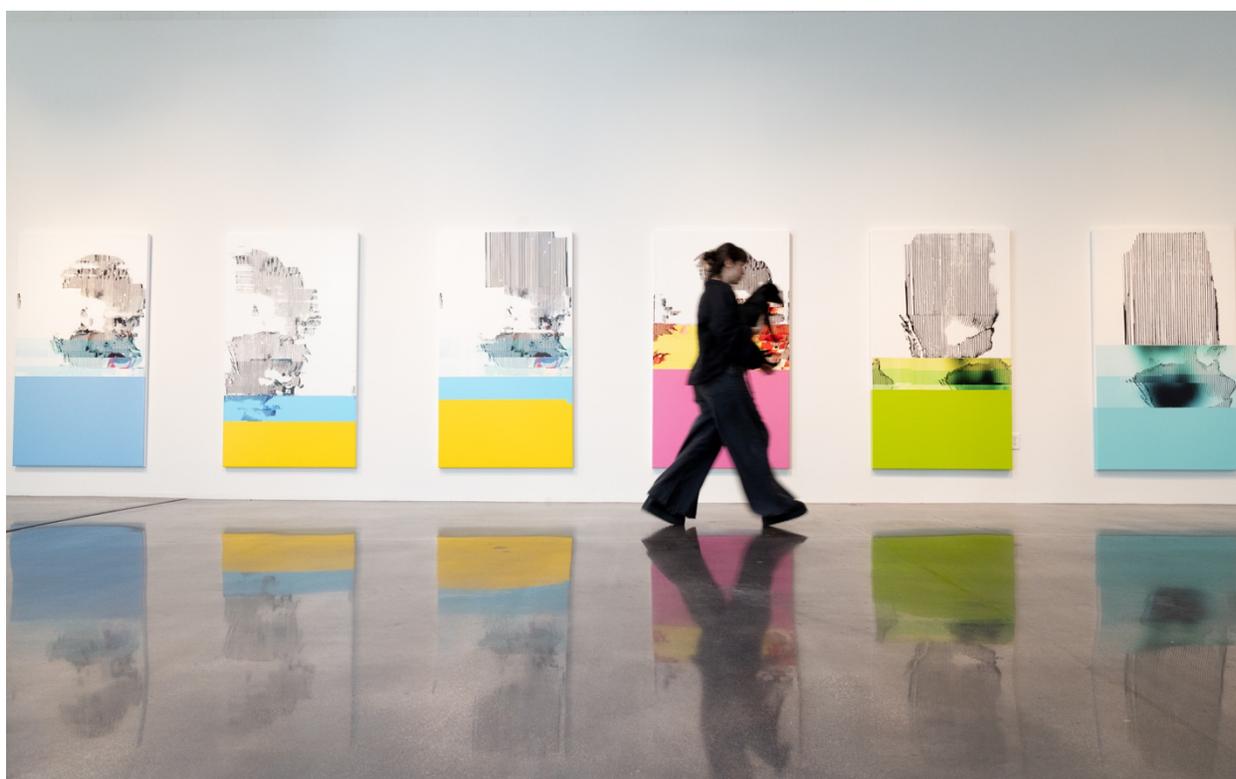
John Pomara brings his brand of digital disruption to the gallery wall at Barry Whistler

The artist's deconstructed and manipulated images take portraits and paintings to unexpected places.



By **Benjamin Lima**
Special Contributor

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"John Pomara / *Split-Screen_II-I..*" continues through March 21 at Barry Whistler Gallery in Dallas. Pictured is his "*Split-screen*" series of artworks. Photo by Allison V. Smith

If painting and digital media can be seen as frenemies that alternate between conflict and cooperation, John Pomara's splendid new show at Barry Whistler Gallery is a masterful case study of the sometimes tense, sometimes thriving interaction of the two.

Pomara's method involves taking an image and putting it through a series of digital and physical manipulations until it's dramatically different from its beginning. He embraces the term glitch, which he has defined as "an aesthetic form of creative disruption," as an overall description of his method. While aspects of Pomara's hybrid method align with those of other digitally engaged painters such as Wade Guyton and Jacqueline Humphries, his interest in cinema - especially the way that the human face is affected by the flicker of film and video - is distinctive.

For this show, starting with a series of photographs of model Alex Curington, Pomara has created three distinct bodies of work, shown here to good effect amid Whistler's pristine walls and gleaming, polished floors. The first group, a series of broadsheet-size works on paper, titled ALX-1 through 10, hangs in a row in the front gallery. Viewed in order from left to right, the portrait image becomes almost unrecognizable as the manipulations progress.



What began as a photograph of a model's face becomes something more abstract in John Pomara's "ALX" series.

315 Cole Street #120
Dallas, TX 75207

214.939.0242 tel
214.939.0259 fax

BarryWhistlerGallery.com