

28th Edition in NEW YORK
A satellite fair of Frieze New York

SALON ZÜRCHER
11 WOMEN OF SPIRIT
Part 7

May 15 - 21, 2023

HOURS

Monday, May 15: OPENING, 6 - 8 PM
Tuesday, May 16 - Saturday, May 20: 12 - 8 PM
Sunday, May 21: 12 - 5 PM

BETTINA BLOHM
PETEY BROWN
SUE COLLIER
FUKUKO HARRIS
NANCY MANTER
VICTORIA PALERMO
SACHA FLOCH POLIAKOFF
JO ANN ROTHSCHILD
SONITA SINGWI
JENNY TANGO
APRIL VOLLMER

ZÜRCHER GALLERY
33 BLEECKER STREET, NEW YORK NY 10012
PHONE: 212-777-0790 STUDIO@GALERIEZURCHER.COM
WWW.GALERIEZURCHER.COM
Located between Lafayette and Bowery

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FOR IMMEDIATE RELEASE:

The 28th Edition of **SALON ZÜRCHER, a satellite fair of Frieze New York**, invites a distinguished group of 11 women artists to show their work in the Zürcher Gallery space on Bleecker Street in Manhattan. *Femmes d'esprit* was an 18th-century French term that referred to independently-minded female painters, writers, and intellectuals, routinely under-recognized by their male contemporaries and publics. In keeping with the spirit of artistic salons, *11 Women of Spirit* involves the presence of the 11 participating artists. Salon Zürcher offers collectors an intimate alternative to the large-scale, superstore style art fairs. Here, visitors have the rare chance to speak directly with the artists. Between our two locations, Zürcher New York / Paris has hosted 27 fairs. The May 2022 edition of *11 Women of Spirit* (Part 5) was featured in *Hyperallergic* with a special review by Ela Bittencourt and was mentioned as a must-see satellite fair in the *New York Times* and *Timeout*. Zürcher Gallery is located in the East Village, within walking distance of the New Museum, the Lower East Side, and TriBeCa gallery districts.

This will be Part 7 of *The 11 Women of Spirit*, which originally launched during the Armory Show 2020. For more information on previous editions, please visit our website.

FAIR HOURS

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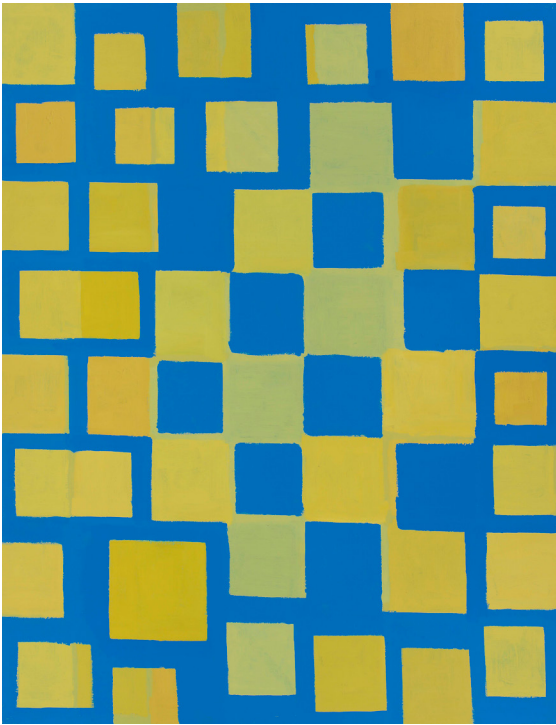
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Entry to Salon Zürcher is FREE and OPEN TO THE PUBLIC, No Appointments Necessary.

For all inquiries, please contact:
Natalie Preston, Gallery Assistant
email: STUDIO@GALERIEZURCHER.COM

Please find more information on the individual artists on page 3 - 13.



Spanish Moon, 2021
oil on linen
65 x 50 in / 165,1 cm x 127 cm

BETTINA BLOHM

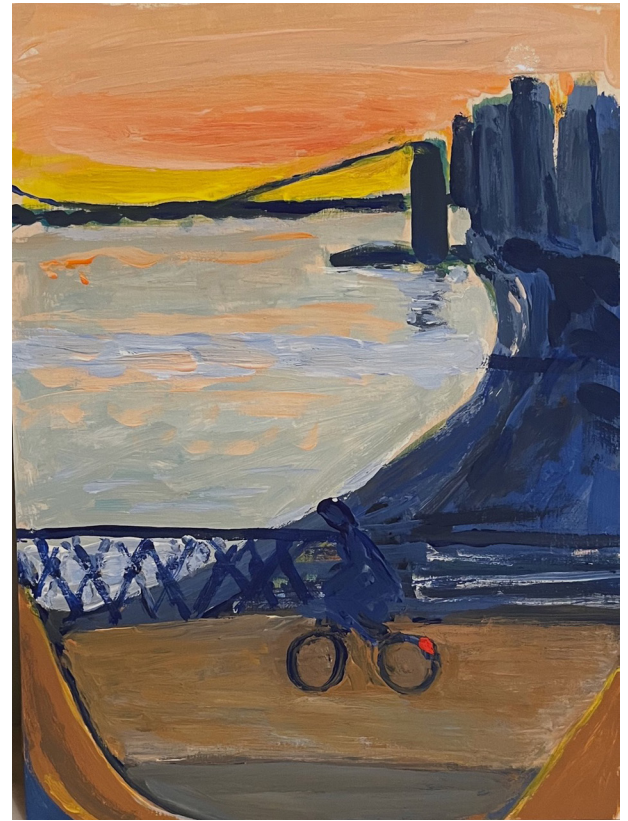
Bettina Blohm (b.1961, Hamburg, Germany) lives and works in New York and Berlin. She studied painting at the Academy of Fine Arts, Munich (1980-1984). In 1984, she moved to New York City, establishing a second studio in Berlin in 2008. Recent solo exhibitions include Biedermann Gallery, Munich (2023), Werner Klein Gallery, Cologne (2022), Furnace_Art on Paper, Falls Village Connecticut (2021), Kajetan Gallery, Berlin (2020). Recent institutional exhibitions include Museum Ritter, Stuttgart (2022), Museum Pfalzgalerie, Kaiserslautern (2021), Berlinische Galerie (2020), Haus am Waldsee (solo), Berlin (2018), The Painting Center, New York (2016), among others. Her work is represented in numerous permanent collections, including Busch Reisinger Museum Harvard, Museum Ritter, Stuttgart, Städel Museum, Frankfurt, Kunsthalle Bremen, Berlinische Galerie and Pfalzgalerie Kaiserslautern.

Over the years, I have developed a vocabulary of shapes and gestures, a limited set of tools, with which I work. Concentrating on rhythm, repetition, scale, and color, I am exploring variations of a particular idea. Working intuitively, the imagery evolves over time through a process of layering, washing off and letting underpaint stay visible. The curiosity where each painting will lead me is most important.

All sorts of things can trigger visual ideas. I use a grid-like space as a starting point, adding hand-drawn elements in a method akin to writing. I am interested in order and organization and then the braking out of that. Freedom, accident.

Paintings are material objects, they have a visual identity and they tell a story. I want the paint surface to show the process of its making, to develop a history like a character in a play. The paintings hint at geometry, although they are rendered with a free hand. Lines slip, and tilt or bend the space, the works have an appearance of being in flux, of unstable geometry.

Working in a predominantly monochrome mode, with variations of tone and shifting lines of various thickness, I open up a kind of intermediate space. Many diaphanous layers are contrasted with a dominant color, which sits on the surface and functions like a gate to that which lies beyond.



Q Train Sunset 8, 2023
flashe on panel
12 x 9 in / 30,48 cm x 22,86 cm

PETEY BROWN

Petey Brown was born in Orange, NJ and attended public schools there. She earned a BFA in painting at Boston University in 1976. Eleven solo exhibits have been in Boston, New York, Los Angeles and Provincetown. Upcoming is one in Roanoke Va. Group shows over the years include National Academy of Design , Baltimore Museum of Art, Fitchburg Art Museum, Danforth Museum, and galleries in New York, Los Angeles, Chicago, Miami among others. Her work is included in the Library of Congress, De Cordova Museum, Lincoln, Ma, Coca Cola Company, Atlanta Ga. and others. She has been reviewed in the New York Times, Boston Globe, Art New England, Newton Times, and Delicious Line. Brown lives and works in Brooklyn and Otsego County. Studio also in Soho.

Coming out of the pandemic after more than two years of Lockdown, I returned to life outside. I could once again travel from my home in Brooklyn to my studio in Soho. The risks and pleasures of riding the MTA to then paint in my comfortable studio are the inspiration for this body of work. Views from my studio window and sunsets observed as the train crossed the bridge suggested color and compositional surprises. These moments intrigue me. Changes in the season and weather provide an opportunity to vary color and mood as the series continues.



Migrants, 2020
colored pencil on print paper
48 x 96 in / 121,92 cm x 243,84 cm

SUE COLLIER

Sue Collier is a Boston born artist working and living in NYC. Collier's practice includes three directions: plein air, studio painting, and drawing. She earned her BFA and MFA and awarded The Skowhegan School of Painting and Sculpture Fellowship from Boston University. She is also a 2020 NYFA Fellow in Drawing. SUNY-Purchase gave her half-time tenure and multiple awards. She was granted *The Weir Farm Visiting Artist* residency and has lectured at Dartmouth College, Queens College, Boston University, Kent State, Marymount Manhattan College at New York City and Tarrytown, and Adelphi University. She has been a board member of *The Women's Caucus for Art NYC* and *The Painting Center*. Collier was included in the *Mary H. Dana Women Artists Series*, and participated in the *Art in Embassies Program* exhibiting in Africa. Collier's work has been reviewed by *The New York Times*, *The Boston Globe*, *Art News*, *Art in America*, *Art New England*, *Women Artist News*, among others.

Recent exhibitions: LABspace, Rockport Art Museum, M. David & Co *Endless State*, Skowhegan Online Exhibition, and Powell Lane Arts Collingswood, NJ. Sue is currently preparing for her 2023 *One Person Show* in Princeton, NJ and *11 Women of Spirit* at Zurcher Gallery, NYC.

This is a color-pencil on print-paper drawing about today's migration crises. The migrating, marginalized, lost lives, figures crammed on a boat with space enough for their bodies to just fit tightly, with people on either side, front and back, who also have no room and are crammed together for an enigmatic ride. No personal space, an unknown destination; uncertain how far they are going or if/when they get there, anywhere, somewhere will they be welcomed? What are they leaving behind and what are they anticipating when they arrive?

How much distance will they have traveled from their own lives and how far do they have to go to reclaim their lives back again? And how will they know when they have arrived?

Deprivation creates shame and humiliation, the loss of one's power and dignity, intimacy and privacy. We are dehumanized. We climb into flimsy boats and cross distant oceans sacrificing all we know and understand to take a risky ride, hoping to survive.

We like to believe we are different from them, the throngs of crowds that we see or read about, but when we are depicted as a group, we stare objectively and curiously, and we recognize ourselves.



Princess Kaguya, 2023
tomato cage, fabric, threads, yarn, tiles, wire, wooden stick,
foam, dried flowers, stones, acrylic paint, wire mesh, plastic
mesh and cardboard box
49 x 27 x 25 in / 124,46 cm x 68,58 cm x 63,5 cm

FUKUKO HARRIS

Fukuko Harris was born and raised in Tokyo, and currently lives and works in New York City and Montauk, NY. She received her MFA from the New York Studio School of Drawing, Painting and Sculpture after obtaining a BA at Marymount College and an AAS from Parsons School of Design. Her first solo show was at Marquee Project Gallery, in Bellport, NY in 2018. Harris's paintings, sculptures and works on paper have been exhibited in numerous two-person and group shows around the US, including, The Painting Center, High Noon Gallery (New York City, NY), Gestalt Projects (Santa Monica, CA), Chabot Fine Arts (Providence, RI), The Southern Nevada Museum of Fine Arts (Las Vegas, NV), Visual and Performing Arts Center at Western Connecticut State University (Danbury, CT) and The Richard J. Demato Fine Arts Gallery (Sag Harbor, NY). Her work has been featured and reviewed in a number of publications, such as Create Magazine, ArtMaze, Fresh Paint magazine and Two Coats of Paint and she has won prestigious awards, including the New York Studio School's Hohenberg Travel Grant. Her works are featured in many private collections, as well as in the permanent collection of The Southern Nevada Museum of Fine Arts.

Generally non-representational, my paintings convey something I have witnessed, sensed or experienced in the past. I might depart from an idea or image of a structure or landscape, or a mood or character. I begin by working intuitively without any plans what the work will eventually look like. My goal is to be able to take a ride into the unknown space. It does not always happen, but when it does, unexpected things occur along the way, which might leave my artworks looking curious, inexplicable or sometimes awkward.

In my sculptures, I am still driven by color and shape, but it's predominantly the extra dimension that propels these elements. Materials might include clay, plaster, paper, wire, fabric, wood and various recyclables such as air pillows for shipping, tomato cages or a baby boogie board. I build shapes upon shapes and materials upon materials until the objects seem to attain their own identity and soul. As in my paintings and other works, the colors are often very bright.

I create paintings and 3D works simultaneously and feel they influence and feed-off each other. Sometimes I enjoy pairing them for showing. Looking for new media and approaches keeps my artwork evolving.



Dividing Ghosts, 2022-23
flashe paint on wood panel
30 x 24 in / 76,2 cm x 60,96 cm

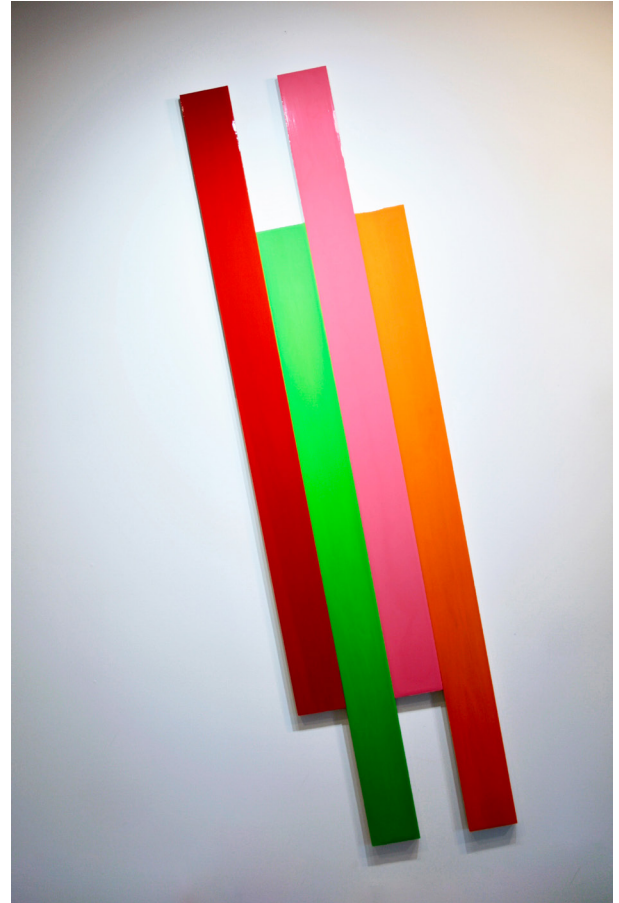
NANCY MANTER

Nancy Manter was born in Bangor, Maine and lives between Bass Harbor, Maine and Brooklyn, New York. She has exhibited her work in New York City, Brooklyn, Nation-wide, Europe and South America. She has received several awards including two New York Foundation for the Arts, a MacDowell Chubb Life America Award, The Princeton Atelier David Gardner Award, and Materials for the Arts, Verrazano Foundation Award, among others. Fellowship Residency Awards include MacDowell Colony, Ucross Foundation, Fundacion Valparaiso, Spain, Brush Creek Foundation, Heliker LaHotan Foundation, Ariana Foundation, Fairfield Porter Art Week, Maine, and the Virginia Center for Creative Arts. Manter's work is in the permanent collections of The Whitney Museum, The Metropolitan Museum, the Brooklyn Museum, Boston Public Library, The Modern Museum of Art, The Fogg Art Museum, The Guggenheim Museum, The Mint Museum, The Milwaukee Museum of Art, The British Museum, London, National Museum of Art, Washington, DC, Portland Art Museum, Me, New York Historical Society, among others.

Having grown up in Maine, where weather and the extreme variations in geology were all consuming, I use these powerful images as metaphors for the human experience in a precarious world. Radically changing atmosphere, tides and geological surfaces—both above and below the waterline—wind circulation, plate tectonics and Landsat images influence my paintings. The geological terms “dip-slip faults” and “chatter marks” resonate in my work. My paintings juxtapose, for instance, the calmness of flat dawn light on the water with the maelstrom of a snow and sleet windstorm. Rocks in and against the water and skyline, always shifting, are fiercely beautiful and sometimes awkward and humorous in shape .

My paintings consist of several layers of Flashe Paint and charcoal built up into a surface that resonates time and space for me. The marks I may come from subliminal; memories of skiing, hiking and moving through a landscape or inclement weather situation. As in muscle memory, I try and replicate those abstract gestures and patterns, as well as a sense of atmosphere and color.

www.nancymanter.com



lake george 3 (Roger's Slide), 2019
acrylic/resin on poplar wood planks
86 x 38 in / 218,44 cm x 96,52 cm

VICTORIA PALERMO

Victoria Palermo has exhibited two- and three-dimensional work in art venues across the country with reviews in national media including *Sculpture magazine* and the *New York Times*. Solo and two-person exhibits include *Flomation* at Williams College Museum; *Nature Park* at Kidspace, MASS MoCA; *Procrustes* at Collarworks, Troy; *Flubber* at Conduit Gallery in Dallas, Texas; several one-person shows at the former John Davis Gallery in Hudson, NY; an early exhibition in Marseille, France and two solo shows at the Courthouse Gallery in Lake George, NY.

Sculpture grounds at The Fields at Art Omi in Ghent NY, Chesterwood in Stockbridge MA, and Salem Art Works in Salem NY have sited Palermo's outdoor work. Site-specific public works include *Up and Down* for Albany International Airport, a bus shelter sponsored by MASS MoCA in North Adams, MA, and *Camp Iris* for the Hyde Collection.

She has been a NYSCA/ NYFA fellow (twice), a resident at Yaddo, and has served as a NYFA panelist. She lives and works in Glens Falls, NY and the Adirondack Mountains. Her education includes a BS in Art from Skidmore College and an MFA from Bennington College.

I coat cut pieces of wooden planks with layers of pigmented acrylic resin to make compositions of liquid-looking shifting color....my way of translating the optical experience of light and color on bodies of water and their surrounds—effects that change moment to moment in real time, too fleeting to be captured anywhere but in memory. It is an abstraction. I see the reimagining as a personal recognition of the transient "nature of nature" rather than an actual recording.

Instagram @victoriapalermostudio
Website: www.victoriapalermo.com

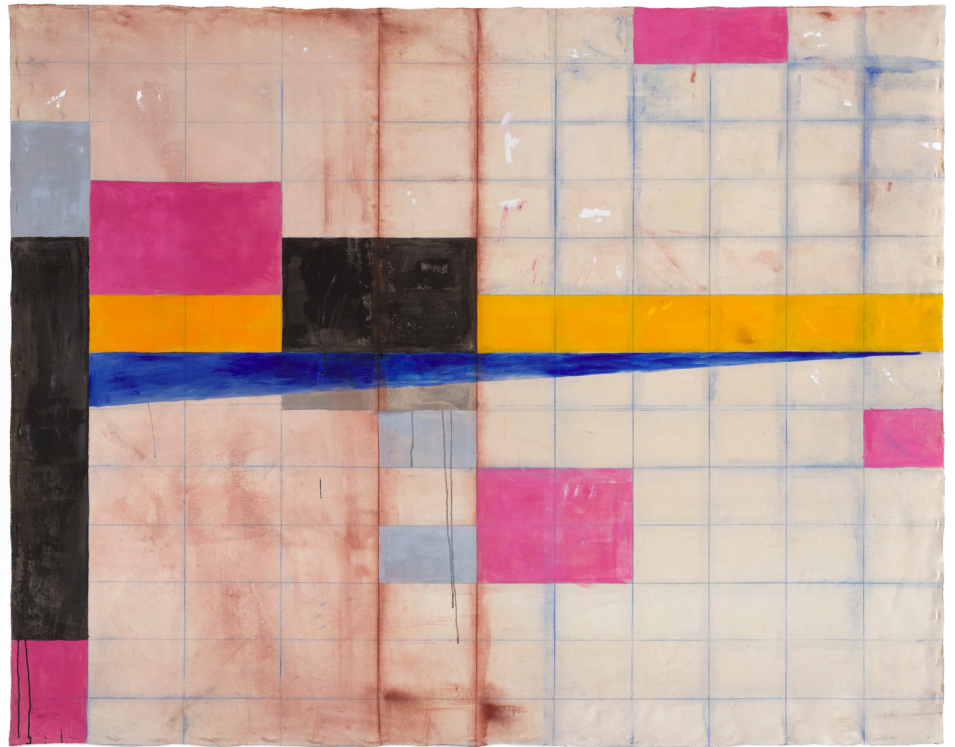


Saint Georges terrassant le dragon, 2021
colored pencil and ink on paper
29.5 x 21.65 in / 75 x 55 cm

SACHA FLOCH POLIAKOFF

Sacha Floch Poliakov (b. 1996) is an artist living in Paris, France. She earned her MFA at the Beaux-Arts de Paris in 2020 after a semester at the School of Visual Arts of New York in 2018 where she discovered oil painting in Matvey Levenstein's Studio. Sacha, who alternates her painting work with illustration by collaborating with different decoration or fashion houses such as Casa Lopez or Thierry Colson but also with magazines and publishing houses such as GQ France, Air Mail Weekly or Alfred A. Knopf, is often shown in group exhibitions or fairs in Paris, London and New York. She presented her work at Wendy Galerie, Galerie Pierre-Alain Challier and Galerie Pixi in Paris, Rebecca Hossack Art Gallery in London - and Salon Zürcher in New York and Draw Art Fair London at the Saatchi Gallery. Sacha's first solo exhibition, named 'These are a Few of my Favorite Things', was last January 2023 at Clavé Fine Art in Paris and was organised in collaboration with Millenn'Art.

Marked by her origins and her family's past, Sacha Floch Poliakov has a particular affection for objects, precious witnesses of what animates her, carries her and surrounds her. Present and diverted in most of her works, these souvenirs, which appear as archetypes of her personal iconography, almost form an emotional inventory. Playing with her collections, grouping and composing, she places her artefacts on the paper to create time machines. Their own importance abolished by the line, they form a timeless world that everyone can appropriate. It is a work of remembrance. These obsessions are revealed through collages, drawings, paintings and watercolors. Through all this, we constantly find a universe driven by colors and more or less figurative forms, through various techniques. Sacha also likes to divert and readapt the classics of art history, so that they can endure. Her inherited habits and skills come from her family, as a way for them to cope with exile and distance from their origins, Russia. Each of the images she represents has a story, an evocative power. It is a virtual memorial where the past and the present come together.



Untitled, 2021
mixed media on canvas
76 x 96 in / 193.04 cm x 243,84 cm

JO ANN ROTHSCHILD

Jo Ann Rothschild's work has been exhibited in Berlin, Boston, Chicago and New York. She received the first Maud Morgan Purchase Prize awarded by the Museum of Fine Arts Boston, and a fellowship from the Massachusetts Cultural Council. In addition to a retrospective at the Teatro Nacional de Cuba, solo exhibitions of her work have been held at the Painting Center in New York and in Massachusetts at HallSpace, Massasoit Community College and Tufts University. Her work is in the collections of the Boston Museum of Fine Arts, Fogg Museum at Harvard, The Rose Museum, The DeCordova museum, Tufts University, M.I.T., and the Taller Graphico in Havana, Cuba. Based in Boston, Rothschild is known for abstract paintings, oil and mixed media. She also makes prints and drawings and is a current member of The Boston Printmakers. Her book about her unstretched paintings, *Then and Now, Now and Then*, was published in 2022. Rothschild has taught at Tufts University and The University of Massachusetts Boston. She founded the art program at Pine Street Inn, where she taught for eleven years. For more information and images: joannrothschild.com and Instagram: [jo_ann_rothschild](https://www.instagram.com/jo_ann_rothschild)

I began working on unstretched paintings in 1989. Working directly on the floor, makes collaging easier, expands the ways I can put paint on canvas, and makes reaching the middle and outer edges of the canvas possible. Sometimes paintings are generated from political or personal concerns. Sometimes inspiration is experimental or formal. I rarely know what work will look like until it's done with me.

I often begin with a chalk line grid. I like the way chalk blooms and colors the canvas after a line is snapped. I write on paintings. Sometimes a phrase from a poem or the newspaper or someone's speech sticks with me. I'm interested in layering, one thing seen through another. I work on both an intimate and a public scale. I care about mark and touch.



Green Corner, 2021
ceramic
9 x 9.5 x 6.5 in / 22,86 cm x 24,11 cm x 16,5 cm

SONITA SINGWI

Sonita Singwi (Born 1959 in Winnetka, Illinois) lives and works in Brooklyn.

Singwi received an MA in Art History from New York University and an MFA from Hunter College. She currently works in ceramics, painting and drawing. She began her practice in printmaking and photography. Singwi has had solo shows with the Liebman Magnan Gallery in NYC, Hales Gallery in London, and the Shed in Brooklyn.

Museum shows include MULTILAYER-Vision 20/20 which opened at the Raum Schroth /Museum Wilhelm Morgner in Soest, Germany. Other museum shows include Brooklyn! at the Palm Beach Institute of Contemporary Art, and Sight Mapping, which began its tour at the Sala Rekalde in Bilbao, Spain.

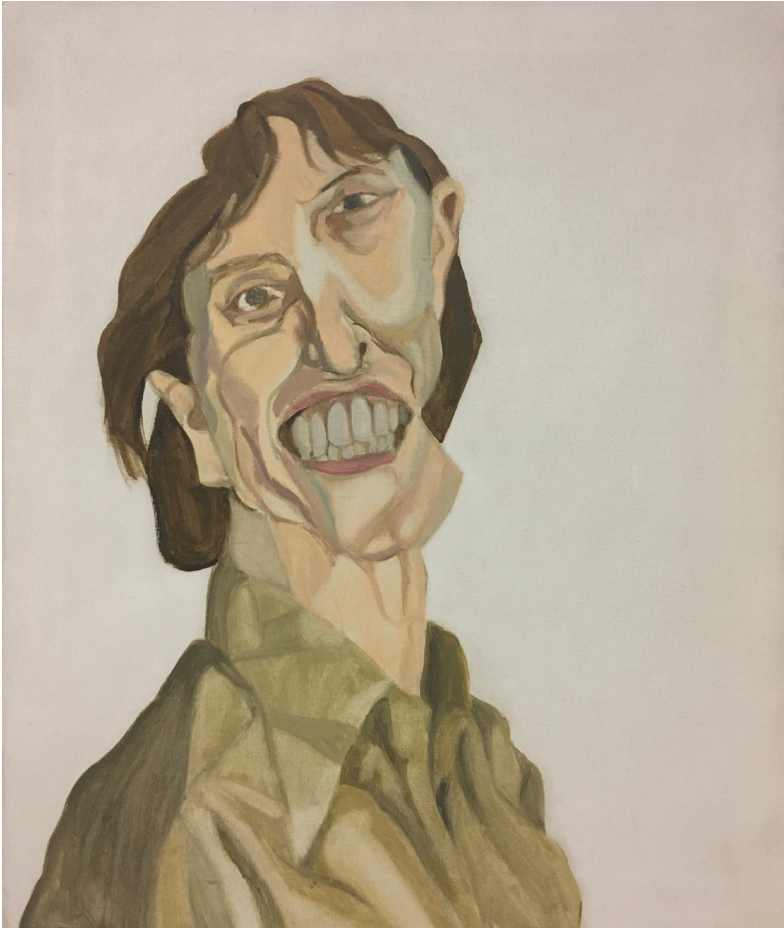
Most recently Singwi has participated in group shows including Warm, Cool, Round, Square at the 20/20 Gallery in NY, and The Non-Objective Art Biennial 2019 in Pont de Claix, France.

Singwi's work has been reviewed by *The New York Times*, *Art in America*, and *Contemporary, and Modern Painters*. She is a fellow of the Artist in the Marketplace (A.I.M.) Program of The Bronx Museum of the Arts. Her studio is in the Old American Can Factory in Gowanus, Brooklyn.

The investigation of my perception of space is central to my art practice. I use color and form to work out different ideas, and I often work in series. Each series is a means to further my understanding of a particular experience of space, and of the duality of presence and absence. This investigation can be traced though all of my work and has distinct visual manifestations.

The Fold series is an investigation of the intrinsic spatial complexity of folding which reveals itself in the everyday. The process of cutting and folding transforms the flat surface of into three dimensions. My ceramic sculptures are a natural extension of these spatial ideas. The Folds series has also opened the door to a return to painting. The use of a spray gun, which I often use to glaze the ceramics, creates an image with a tonal smoothness and blurred edges like photography. This application of paint changes the way we perceive forms in relation to the plane of the canvas.

The process of working across disciplines, between ceramics, drawings and painting, deepens my experience of my relationship to space in this particular time.

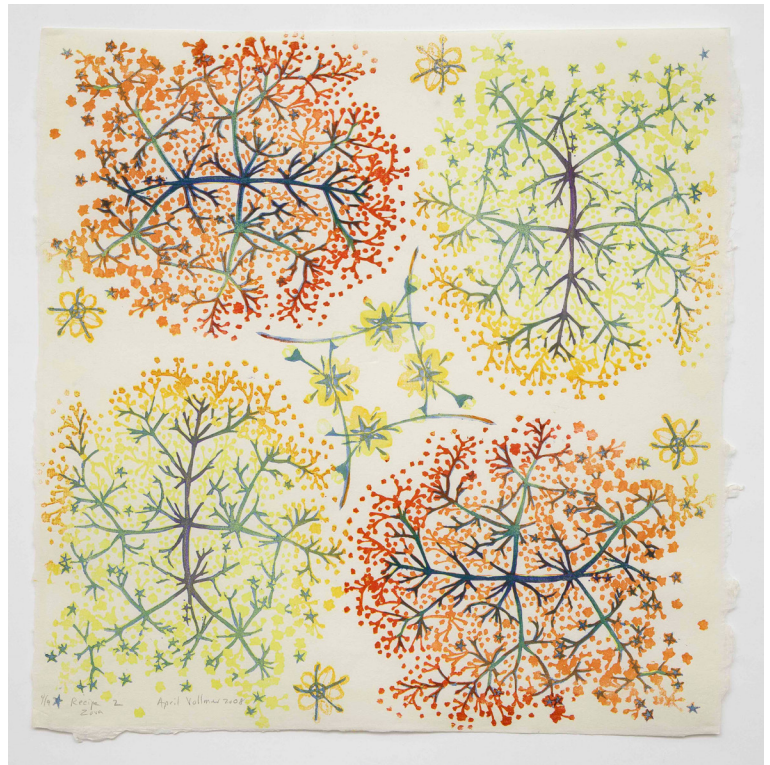


Smile 3, 1966
oil on canvas
24 x 20 in / 60,96 cm x 50,8 cm

JENNY TANGO

Jenny Tango (b. 1926, Brooklyn, NY) has been recognized as an artist since the age of four, reaffirmed in 2007 with a retrospective at the Staten Island Museum. An active participant in the Feminist Art Movement of the 1970s, she was editor of the *Women in the Arts Newsletter*. Tango retired from teaching on college and high school levels in 1986, to paint in Florence, Italy, culminating in exhibitions in Florence and Perugia. Since her return to the USA, Tango edited newsletters of The Women's Caucus of the College Art Association, and Council on the Arts & Humanities for Staten Island. She published an artist's book, *Women of Chelm*, started a women's comic book collective, *Bloody Wymmin*, and authored a pictorial history: *The Jewish Community of Staten Island*, under the Images of America series of Arcadia Publishing. She collaborated with sculptor Susan Grabel on *Project Venus*, presenting unabashed images of the aging woman's body, from 1999-2001. Her work has been shown in New York City, Beijing, Shanghai, Italy and recently in *The Difference We've Made: New Work by Women Artists of the 70s* at Carter Burden Gallery. Her paintings appear in EXPOSURE, an exhibition at The Collapsible Hole at Westbeth.

I use no models but myself. If someone else is in my painting it's because that person is in the background. I use myself because I'm available and cost nothing. I can take liberties with my image that I would not take with anyone else. Sometimes I'm a stand-up comedienne, sometimes I'm a commentator, sometimes I'm a detail, and sometimes I'm not even in the picture.



Zova #2, (red/yellow), 2008
mokuhanga woodcut on Yamaguchi washi
Printed and published by the artist, New York, NY, edition of 9
printed in sixteen steps from two small blocks
18 x 18 in / 45,72 cm x 45,72 cm

APRIL VOLLMER

Everything I make is part of an autobiographical story woven from the patterns and contradictions I find in art history and architecture, nature and science. I make drawings, artist books, photographs and digital prints, with a special focus on woodcut. The methodical steps of printmaking, its technical and scientific character, its repetitions, give my literal mind a way to understand what I see more deeply and to make it my own. I use the processes of printmaking to generate images that I print myself in small editions. I often layer and reprint blocks in different orientations to create larger, more complex compositions. In 1995 I began to learn *mokuhanga*, Japanese water-based woodcut. With its refined cutting and printing tools and resilient handmade paper, it gave me a way to make my images at once more controlled and more immediate, more tactile. This work is about the way attention and physical touch give substance to a fleeting vision.

April Vollmer (b. 1951, Corning, NY) an artist, author and educator specializing in mokuhanga, Japanese woodcut, earned an MFA from Hunter College in 1983. Active as an artist and curator at lower east side nonprofit spaces including Henry Street Settlement Abrons Arts Center, Gallery Onetwentyeight, and Ceres, she first exhibited her woodcuts at AIR gallery in 1998. Later solo shows include Westchester Gallery (Peekskill, NY), Square One Gallery (New York, NY), The Phillips Museum of Art, (Lancaster, PA), Fairleigh Dickinson University Gallery (Teaneck, NJ), Silicon Gallery Fine Art Prints (Philadelphia, PA), Steinhardt Conservatory Gallery (Brooklyn, NY), Akademija FLU Centre (Belgrade, Serbia) and CfSHE Gallery (Tokyo, Japan). She has taught mokuhanga in Serbia, Spain and across the US and works on the Advisory Board of the triennial International Mokuhanga Conference, Tokyo. An Advisory Board member of Kentler International Drawing Space, Red Hook, NY, she has participated in many group exhibitions there. Her prints are currently on view at the Gallery at the Metropolitan Museum Store. Her writing and artwork have been published in journals including Science, Printmaking Today and Contemporary Impressions. Her book on the history and contemporary use of mokuhanga, Japanese Woodblock Print Workshop was released by Watson-Guption in 2015.