

30th Edition in NEW YORK  
A satellite fair of **Frieze New York**

**SALON ZÜRCHER**  
*11 WOMEN OF SPIRIT*  
Part 9

April 29 - May 5, 2024

**HOURS**

Monday, April 29: OPENING, 6 - 8 PM  
Tuesday, April 30 - Thursday, May 2: 2 - 8 PM  
Friday, May 3 - Saturday, May 4: 12 - 8 PM  
Sunday, May 5: 12 - 5 PM

LIZ ATLAS  
CAROL BARSHA  
LEIGH BURTON  
MARGARET COGSWELL  
ALEXIS GRANWELL  
JOAN GRUBIN  
JUDITH HENRY  
MARIETTA HOFERER  
PHILLIS IDEAL  
ANGELA KEHLENBECK  
JENNY TOTH

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Located between Lafayette and Bowery



**FOR IMMEDIATE RELEASE:**

The 30th 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 29 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 9 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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**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.



*Things Change, 2023*  
Acrylic, crayon, marker on canvas  
14 x 11 in / 35,56 cm x 27,94 cm

## LIZ ATLAS

Liz Atlas lives and works in both Brooklyn and Upstate NY. She received her BA in Anthropology from SUNY Binghamton, and her MFA from the School of the Art Institute of Chicago. For many years Atlas worked exclusively in three dimensions, using a wide variety of materials. In recent years however, she has shifted her practice to focus primarily on collage and painting. Her work has been exhibited in galleries in Chicago, Los Angeles and New York, as well as abroad, most recently in two shows in Australia.

*My work is always about the abstract engagement of formal elements, but always as a means to conjure up the physical and emotive expressions these engagements can evoke—conjured up from the deep chasm of stored memory. This mix of mind and body—formal and intuitive—moves the work beyond the balanced, towards the quirky, asymmetrical, to breath a playful dynamism into each piece, while still emitting a fragrance of familiar formal rigor.*

*This conflation of somewhat divergent directions is also at play on another axis in the work—that of painting and sculpture. Coming from a purely sculptural background, I am presently working on both rectangular paintings and shaped objects, often delighting in muddying the distinctions between these approaches. The paintings emerged from my long history as a sculptor, with a clear nod to that history in the tactile focus on shape and line. The more sculptural, collaged pieces reference painting in their combining of painterly passages with the more sculptural elements of their physical materials and delineated shapes. And as with the play between formal and emotive, here again the work creates moments where both can co-exist with equal weight, transcending the need to be categorized into one bucket or another.*



*Odessa, 2024*  
Collaged watercolor, gouache, Walnut and India inks on Stonehenge paper  
38.5 x 50 in / 97,79 cm x 127 cm

## CAROL BARSHA

Carol Barsha (b. 1952, NY, NY) is a painter living in the Washington DC area. Barsha earned her BFA (Cum Laude) in 1975 and her MFA in 1977 from Boston University College of Fine Arts where she studied with Philip Guston. Her work has been exhibited at The Art Institute of Boston, The Bronx Museum of the Arts, The Katzen Museum of American University, The Maryland Institute College of Art, The National Endowment for the Arts and in an installation at The Whitney Biennial. She has exhibited internationally through the Arts in Embassies Program and was a Visiting Artist at The American Academy in Rome and twice a Resident Artist at The Virginia Center for the Creative Arts. Barsha's work is in the collection of The Women's Art Collection at Murray Edwards College of Cambridge University, U.K., The Federal Reserve Board, the National Institutes of Health and Inova Schar Cancer Center among others. Barsha has been recognized by The New York Times, The Boston Globe, The Washington Post and in publications of The Bronx Museum of the Arts and The Federal Reserve Board. Her recent solo exhibitions (2020 and 2024) were at Gallery Neptune & Brown in Washington, DC.

*My work consists of closely observed drawings from nature that, once distilled, undergo a transformation into larger-than-life versions of themselves. My aim is to explore the exquisite beauty of simple and complex patterns and structures in the natural world, and to express my own wonder by employing color, light and built-up forms in unexpected ways. The uncertainty and risk taking inherent in the process, "how will the painting resolve itself?" are essential to the experience and the object of why I paint. I use large format paper, pigments, inks and collaged remnants of my own work to build an imaginary plane, juxtaposing carefully rendered details of flowers and fields to use as vehicles to set up a formal dilemma for me to solve. I harness the exuberance of color and the power of perspective to create a never been seen before world that I can discover and inhabit. My paintings represent a highly personal voyage of loss and joy from my own life experience and are my way of making sense and coming to terms with contemporary world events.*



*Standing Woman, 2022*  
Glazed ceramic  
9 x 4 x 3 inches

## LEIGH BURTON

Leigh Burton (b.1943 New Orleans La.) is an artist living in New York City. Burton earned her MFA from Hunter College in 1987. She has exhibited in group and two person shows, most recently at NADA 2022 Dutton Gallery. She makes her ceramics at Greenwich House Pottery.

*I am interested in movement, in change, in the intersection of representation and abstraction. I respond to a glimpse, an implication, a reference to something not depicted by definition, but by innuendo. Intimacy seems connected to those fleeting moments.*



*Swept Away, 2023*  
Litho-ink bar rubbings of fishing nets on paper, with watercolor and color-pencil  
16 x 44.25 in / 40,64 cm x 112,39 cm

## MARGARET COGSWELL

Margaret Cogswell is a mixed-media installation artist residing in West Shokan, New York. Awards include the John Simon Guggenheim Fellowship (2009); Pollock-Krasner Foundation (2017, 1987, 1991) and New York Foundation for the Arts (2007, 1993).

Since 2003, Cogswell's work has focused on an ongoing series of RIVER FUGUES projects exploring the interdependency of people, industry and rivers. These projects, along with works on paper, have been commissioned and exhibited in museums and art centers nationally and internationally including the Zendai Zhujiajiao Art Museum, China (solo 2014); CUE Art Foundation, NYC (solo 2014); Art Museum, University of Wyoming, Laramie (solo 2012); Art Museum, University of Memphis, Tennessee (solo 2008); Tang Museum (group 2009-2010); the BOZAR Centre for Fine Arts in Brussels, Monaco Ministry of Culture, and Field Museum in Chicago (traveling group exhibition, 2007-09).

In 2024, selected works on paper are included in the exhibition "Women of Spirit" at Zurcher Gallery, NYC and Tidal Shift at the University of New England Art Gallery in Biddeford, Maine. In August 2024, a new site-specific installation, "Karasu to Issyoni Kaerimasyo", will be exhibited at Nokogiri II in Ichinomiya, Japan.

For more information, visit: [www.margaretcogswell.net](http://www.margaretcogswell.net) [https://en.wikipedia.org/wiki/Margaret\\_Cogswell](https://en.wikipedia.org/wiki/Margaret_Cogswell) <https://openrivers.lib.umn.edu/article/river-fugues/>

*My drawings are the result of walking, exploring, photographing and filming the landscape of an area I am researching for the development of my projects. Much like an archaeologist, I search for clues to the history of a river, a people, or a place in the enigmatic remnants of their past.*

*Hikes through desert landscapes in The Great Basin of Nevada, New Mexico and Wyoming, wanderings along the Cao Gong River in the ancient water town of Zhujiajiao, China, and hushed ventures through abandoned steel mills in Cleveland all led to drawings which are often acknowledging loss, paying homage to the defiant traces of a people, their lives embedded in a place - in a landscape - literally, metaphorically, or metaphysically.*

*In the same spirit, Swept Away (2023) and Cross Currents (2023) are catching "images" of the past, painted & drawn into rubbings on paper of an old fishing net whose drifting through waters recorded histories of rising tides. Departing - Fearlessly Buoyant (2023-24) is the last in a series of paintings/drawings titled Death and Transfiguration. These works were created as an homage to a painted turtle I found who didn't make it safely across a mountain road.*



*Drinking Sun, 2023*  
Handmade paper, pulp paint, papier-mâché, steel  
45 x 15 x 18 in / 114,3 cm x 38,1 cm x 45,72 cm  
Photo: Ryan Collerd

## ALEXIS GRANWELL

Alexis Granwell (b. 1981, New York) is a sculptor working with handmade paper, exploring the psychological and bodily characteristics of our built and natural environments. She has exhibited her sculptures and works on paper widely both nationally and internationally. Her work has been supported by an Independence Foundation Fine Arts Grant and residencies at I-Park Foundation, Ragdale, and Jentel. Granwell earned her MFA from the University of Pennsylvania in 2007. She received her BFA (magna cum laude) in painting from Boston University in 2003. She has participated in exhibitions at The American University Art Museum at The Katzen Art Center, Washington DC; The Weatherspoon Art Museum, Greensboro, NC; Pennsylvania Academy of the Fine Arts Museum, Philadelphia, PA; The Paper Academy, Gilleleje, Denmark; Schau Fenster, Berlin, Germany; BravinLee Programs, New York, NY; Underdonk, New York, NY; Ortega y Gasset, New York, NY; Fleisher/Ollman Gallery, Philadelphia, PA; Mana Contemporary, Chicago, IL; Tiger Strikes Asteroid LA, Los Angeles, CA; Hemphill Gallery, Washington DC; Dickinson College, Carlisle, PA; and a recent two-person exhibition at SUNY, Old Westbury, NY. Her work has been reviewed in *Hyperallergic*, *Sculpture Magazine*, *Studio International*, *The Washington Post*, *The Globe and Mail*, *Maake Magazine*, and *The Philadelphia Inquirer*.

*I investigate the potential of paper pulp to record touch and create intimacy, much as a handwritten letter does, by offering a space for emotional connection to the viewer. During complex political times such as these, introspection and tactility feel necessary to counterbalance the fast-paced digital culture where information can be lost in the glossiness of a flattened image. Hapticity – a cross-disciplinary phenomenon that explains how visual perceptions translate into internal experiences and feelings – draws us into the body, beyond surface encounters. I began working with paper to engage in such a sensory experience. My works are as much about painting as they are about sculpture, referencing hues from fleeting, everyday moments like crumbling sidewalks, dusk, bruised fruit, or flushed cheeks. I see these inspirations of color as events and I am invested in how color and texture can activate emotion, connecting to both our inward and outward experience, and creating meaning in our existence. My sculptures evoke tension, awkwardness, anxiety, loss, and pleasure.*



*Detritus #32, 2017*  
Acrylic on pressed wood  
4 x 5 x 1 in / 10,16 cm x 12,7 cm x 2,54 cm

## JOAN GRUBIN

Joan Grubin is an artist based in the upstate New York Hudson River Valley and New York City. Her work, primarily in paper, is rooted in process, play, and materiality, while engaging with the visible but immaterial ingredients of reflected color, cast shadows, and negative space. Grubin has shown her work in solo and group exhibitions nationally and internationally in galleries, universities and community colleges, non-profit spaces, and museums. These include the New York Public Library, the Parrish Art Museum, the Weatherspoon Museum, the University of Maine, the Kentler International Drawing Space, the Aleliel Alé in Sao Paolo, Brazil and the LATUVU art space in the south of France. She was awarded a New York Foundation for the Arts Fellowship in 2008, and has had residencies at the MacDowell Colony, MASS MoCA, and the Virginia Center for the Creative Arts.

Grubin has on occasion written reviews for the Brooklyn Rail and Hyperallergic; she has also curated exhibitions in New York, northern California, and upcoming in 2024, the Opalka Gallery in Albany, New York.

*I found my way after the initial gropings as a young artist when I fell in love with paper - for its humility, lack of pretention, and readiness to play.*

*The work that followed took form going down two roads: making objects, installations, and assemblages from painted paper, and making radically small "puzzle paintings".*

*Recent assemblages feel like "life catchers" where almost anything from life's debris might enter in and find life. Color is the unifying force, bringing disparate materials into some kind of quirky equilibrium.*

*This work alternates with the Detritus Series, an ongoing project of very small collages, technically marquetry, made from fragments cut from thin sheets of pressed wood that once covered my work tables. Across many years, layer upon layer of stray accidental brushstrokes, paint spills, and random marks accumulated on this protective material, from which I glean scraps to compose tiny abstract paintings, to which no new marks are added.*

*Pleasure and color are vital and life-affirming, and I enjoy straddling the line between whimsy and an off-beat grid-inflected geometry. At this stage, I view the residue from earlier constructions as a giant compost heap from which something new can be made.*





*Separation Anxiety*, 2021  
Acrylic paint and collage on canvas  
32 x 48 in / 81,28 cm x 121,92 cm

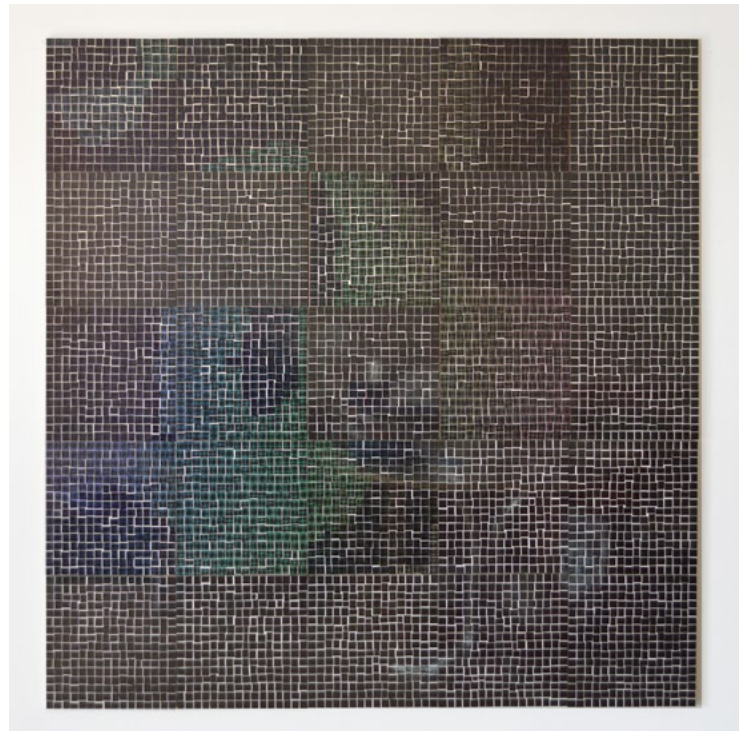
## JUDITH HENRY

Judith Henry, a multi-media artist, was born and raised in Cleveland, Ohio. After receiving a BFA from Carnegie-Mellon University, she moved to New York in the late 1960s and started making art that explored the friction between her interior life and public persona developing themes of self-disclosure, identity, and loss. She has utilized drawing, photography, typography, video, sculpture and painting.

Henry was the recipient of a 2022 Pollack-Krasner Foundation Grant. She has shown in New York, Los Angeles, Miami, Cleveland, and Philadelphia, as well as internationally in Barcelona, Buenos Aires, Istanbul, London, and Switzerland. She has had solo exhibitions at Catskill Art Space in Livingston Manor, NY (2023), Davis Orton Gallery in Hudson, NY (2021), BravinLee Programs in New York (2018, 2016) The Visual Arts Center of New Jersey (2016), Acres Gallery, Brooklyn NY (2011), Tartessos Gallery in Barcelona (2000), Hundred Acres Gallery in New York (1980). Her videos have been shown at White Columns in New York and at several film festivals including The Philadelphia Independent Film Festival and The San Francisco Short Film Festival.

*In my practice, I repurpose a multitude of materials like newspapers, magazines, sound recordings, film clips, internet appropriations, and studio detritus in poignant and amusing explorations of identity. These tools enable me to explore the misalignments between cultural representation and inner psychology. Contradiction and anonymity become a source of freedom. Having pursued a detached, perhaps secretive, or voyeuristic observation of people throughout my career, I feel that my work has evolved into an inevitably revelatory depiction of human nature in all its diversion and mass commonality. Each person is a matchless original as well as a seemingly mass-produced, stereotypical member of this or that faction—a strikingly featureless face in the crowd. As an artist, I have taken on a role of listener and observer, my work is a documentation of the teeming communion of diverse human beings. Through the use of text and photographic imagery, I study and reveal the recurring patterns formed by the motions of living, the gestures as different as snowflakes packed together like snow. As different as each of us is, our commonality breaks through.*

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*B25, 2023*  
Graphite and black holographic tape on panel  
60 x 60 in / 152 cm x 152 cm

# MARIETTA HOFERER

Born in Germany in 1962, Hoferer studied art at St. Martins School of Art and Design in London, Hunter College in New York, and received a Master of Fine Arts from Hochschule der Künste in Berlin. She has been awarded several artist residencies, including three at the MacDowell Colony in Peterborough, NH, Yaddo, NY, Dora Maar House in Menerbes, France and grants, including two from the Pollock-Krasner Foundation, Robert Rauschenberg Foundation, and from the New York Foundation for the Arts.

Hoferer has exhibited throughout the United States and Europe in solo and group exhibitions, including: Bronx Museum of Art, Bronx, NY, Smack Mellon, Brooklyn, NY, The Drawing Center, NY, Saint Gaudens Memorial, NH, Hosfelt Gallery, San Francisco, CA, Patrick Heide Contemporary, London, GB, Galerie Gisela Clement, Bonn, and KunstBüroBerlin, Berlin, both in Germany, Kunstraum Hochdorf, Switzerland, and Maison des Arts, Bages, France. Her work is in the Museum collections of the Harvard Art Museums, Museum of Fine Arts, Houston, University Art Museum, Albany, New York, and Kupferstichkabinett in Berlin, Germany.

Hoferer's work has been reviewed in publications such as The New York Times, The Boston Globe, Brooklyn Rail, M Magazine, LA Weekly, SF Chronicle, Tagesspiegel, and Kunstforum, among others.

Marietta Hoferer currently lives and works in the South of France.

*I create grid-like compositions with pencil and tape, inspired by the rhythms of architecture, textiles and weaving - revealing a luminous surface that changes with the light and differing vantage points.*

*Central to my work is the notion of the body as the filter through which the work comes into being. I systematically build a pattern with pieces of tape on a pencil-gridded surface in a slow and cumulative process. Working mostly in square formats of varying sizes, ranging from 12 to 60 inches, I use household scissors to cut and my fingertips to place each piece of tape on a chosen surface. Process and the physical environment determine the eventual form of the work.*



*Blue Borrowed, 2020*  
Acrylic, collage, and spray paint on canvas  
30 x 40 inches

## PHILLIS IDEAL

Phillis Ideal (b. 1942, Roswell, NM) is an artist living both in NYC and Santa Fe, NM who makes expansive colorful paintings that combine both gesture, hard edge and collage. Ideal earned her BFA at the University of New Mexico (Albuquerque, NM) in 1964 and her MFA from the University of California Berkeley in 1984 where she studied with Elmer Bischoff and Peter Volkos. She has had gallery representation by Linda Durham Gallery in Santa Fe, Grapestake Gallery in San Francisco, Rosenberg and Kaufman in NYC and David Richard Gallery in Santa Fe and has had over twenty solo exhibitions, including the de Young Museum (San Francisco, 1975), New Mexico Museum of Fine Art, (Santa Fe, 2021), Roswell Museum of Art (Roswell, NM, 2021), and Wright Contemporary (Taos, NM, 2023). She is currently represented by G-2 Gallery in Santa Fe and is a member of American Abstract Artists and has shown extensively in AAA group exhibitions. She has shown in Otranto, Italy, Berlin, Germany, and Paris, France and was awarded a British School at Rome three month scholarship (2011). Her academic experience includes teaching at University of California (Berkeley), San Francisco State, Sarah Lawrence, and the Brooklyn Museum.

*My painting compositions and color palettes evolve during my experiments in the studio, conflating and referencing many art historical movements and tendencies from Modernism to Abstract Expressionism, Geometric Abstraction and Color Field to Minimalism and beyond-creating my own language out of many forms of abstraction. I try to open up visual possibility, painting expansively, regardless of the size of the visual field, laying out broadly described areas of color, painterly gesture, defined contour, combinations of texture, scratch and scribble, and geometrically defined hard edges. My paintings layer and illustrate a visual history of the medium's evolution while simultaneously concealing it, transforming the image into something altogether new. Painting, to me is an open process in which formal structures and chance elements sit side by side in mutually informing relationships. My methods and choices are personal, much like the construction of a crazy quilt, in that I combine separate painted collage pieces, embedding different time periods, moods, colors, and spaces within sweeping gestures and geometric structures. I am interested in challenging and escaping traditional taste and static resolve through fresh experiences that replace more commonly accepted or expected idea of what a painting should be.*



*in her bathrobe, at 3 pm, 2021 (Detail)*  
Wire, tape, glue, newspaper  
4.7 x 7.1 x 5.5 in / 12 cm x 18 x 14 cm

## ANGELA KEHLENBECK

Angela Kehlenbeck (b. 1959, Hamburg, Germany) is a German artist currently living in Prague. She earned degrees from Hochschule RheinMain and from HAW in Hamburg, School of Illustration and started out her career working in Picture Book Illustration. Kehlenbeck published with renowned German and International publishers before focusing on freelance work as an artist and working as a lecturer at the Institute for Teacher Training in Bremen.

Kehlenbeck has always worked in series, primarily in painting and drawing, but it was only after moving to the US in 2017 that she began to focus on the small objects that became the 'family' series in which she explores the layers of memory, narrative and emotion condensed in these fragile figures. In recent years Kehlenbeck's sculptures were exhibited in several group shows, e.g. at Equity Gallery (NY, 2023), NARS Foundation (Brooklyn, NY) and others. Her work has been recently included at White Columns Curated Artist Registry (NY).

*I choose a moment in time and let the sculpture tell its story.*

*The small human figures I have been working on are bodies I know, scenes I remember or imagine, that have touched and influenced my life.*

*Working on these delicate sculptures - which are made of simple wire, tape, glue and (deliberately selected) newspaper clippings from NYT and ZEIT - is a slow process. Shaping the figure and tenderly tracing the nuances of this person's body and posture opens up new spaces of deep understanding and empathy for their story, for the fragility of human existence and its resilience.*

*Very personal works are created in which I deal with a part of my history, with my family, with myself or with scenes I envision - while transferring these personal stories into sculptures that, in their intriguing vividness, tell of complex human conditions such as exhaustion, withdrawal or tense concentration, of a life-defining step, a moment of weightlessness or calm clarity.*



*Jungle in Central Park, 2023*  
Plaster, acrylic paint and fabric  
21 x 17 x 5 in / 53,34 cm x 43,18 cm x 12,7 cm

## JENNY TOTH

Jenny Toth (b. 1971, Minneapolis, MN) works in Manhattan, sometimes in her apartment, sometimes in her studio, and sometimes you can see her drawing at the zoo. She is an Associate Professor of Art at Wagner College, where she has been teaching painting, drawing, and other creative adventures since 1999. She has also taught at Smith College and SUNY Potsdam. Toth has had solo shows at Blue Mountain Gallery in NYC, as well as numerous group shows including at Tabla Rasa, Westbeth, Van Der Plas, Lichtundfire, SoHo 20, and Denise Bibro in New York; Alfa Gallery in New Jersey; and The George Gallery in Laguna Beach. Toth received her B.A. from Smith College in 1994 and her M.F.A. from Yale School of Art in 1998. She attended Yale from 1994-1995 and then took a two-year hiatus and attended The New York Studio School from 1995-1997 returning to Yale in 1997-1998. She was lucky to have studied with many great professors along the way to whom she is deeply grateful. She has traveled alone to such far-flung places as Greenland and West Papua, and regularly spends time in Mexico and California. She lives with her two sons, husband, and her elderly rescue dogs Muppet and Mr. Scruffles. She strives to find adventure regularly.

*My mother is a published memoir writer who taught me to reflect on my own experiences. Partly because of this I have consistently worked from observation. Kind of like fantastical memoirs, my paintings often include self-portraits or themes from my own life. My paintings and sculptures are an amalgamation of observations, both internal and external, from life.*

*Although primarily a painter, in 2019 my work began to include sculpture when I had a solo show of assemblages created out of my young boys' drawings, and a set of paintings done from observing these dioramas. Using their fearless non-sensical drawings I could create directly perceptual work from imagination-based images.*

*I continued to think about creating my own subjects to observe for paintings. My newer body of work was inspired by a cranky macaw parrot living in Mexico. After creating a large paper mâché sculpture of him, I spent time in San Diego at a parrot sanctuary where I worked on-site creating drawings and high-relief sculptures. Originally intended as props to paint from I began to paint the reliefs themselves. I am interested in the spatial dynamics of the bas-relief as well as the imagery of women, animals and connections between them.*