

23rd Edition in NEW YORK  
**SALON ZÜRCHER**  
*11 WOMEN OF SPIRIT*  
Part 2

September 10 - 20, 2020

HOURS

Thursday, September 10 - Sunday, September 13: 12 - 7 PM  
Tuesday, September 15 - Saturday, September 19: 12 - 7 PM  
Sunday, September 20: 12 - 5 PM

GRACE BAKST WAPNER  
CLAUDIA DORING-BAEZ  
IRENE GENNARO  
CHRISTINE HEINDL  
ELISA JENSEN  
ANKI KING  
ELLEN KOZAK  
BARBARA LAUBE  
SUSAN MASTRANGELO  
CLAIRE MCCONAUGHY  
HOLLY MILLER

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Located between Lafayette and Bowery



FOR IMMEDIATE RELEASE

The 23rd Edition of **SALON ZÜRCHER** seeks to represent a distinguished group of **11 spirited women artists**. *Femmes d'esprit* was an 18th-century French term that referred to female painters, writers, and intellectuals, routinely under-recognized by their male contemporaries and publics. The Salon will function as an accessible yet impressive, small but representative Salon Zürcher. In keeping with the spirit of Salons, *The 11 Women of Spirit* involves the presence of the 11 artists, presenting their own work. The Salon gives gallery-goers a rare chance to speak directly with the artists about their work. Between our two galleries, Zürcher New York / Paris has hosted 22 mini art fairs. Zürcher Gallery is located in the East Village, within walking distance of the New Museum, the Lower East Side, and TriBeCa gallery districts.

In order to allow everyone an opportunity to experience Salon Zürcher, the gallery will be collaborating with a curator to produce a video tour, which will be published on YouTube.

This is Part 2 of *The 11 Women of Spirit*, following the first edition earlier this year, which was covered broadly in the New York arts press. For more information on SALON ZÜRCHER, please visit [www.galeriezurcher.com](http://www.galeriezurcher.com).

**FAIR HOURS**

**Thursday, September 10 - Sunday, September 13: 12 - 7 PM**  
**CLOSED Monday, September 14**  
**Tuesday, September 15 - Saturday, September 19: 12 - 7 PM**  
**Sunday, September 20: 12 - 5 PM**

**Entry to Salon Zürcher is FREE and OPEN TO THE PUBLIC.**

**All visitors are required to wear a face covering.**

Visitors are expected to respect social distance guidelines.

For all inquiries, please contact:  
Ernesto Renda, Gallery Assistant  
email: [STUDIO@GALERIEZURCHER.COM](mailto:STUDIO@GALERIEZURCHER.COM)

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



*Split, 2020*  
Chiffon, acrylic, embroidery thread  
46 x 25.5 in / 117 cm x 65 cm

## GRACE BAKST WAPNER

Grace Bakst Wapner was born in 1934 in Brooklyn, N.Y. Wapner received her B.A. from Bennington College, and attended the summer M.F.A. program at Bard College. She received a National Endowment for the Arts Fellowship in Sculpture Award, 1978-1979, a National Academy of Arts and Letters Purchase Prize Award, 2013, and an Outstanding Achievement in the Arts Award from the Byrdcliffe Guild in 2015. After being a member of 55 Mercer St. Gallery from 1973 until 1978 she joined the Bernice Steinbaum Gallery in NYC where she had six one person shows and then in 2002 an exhibit in Miami where the gallery moved in 1999. In addition she has had 26 one person shows and participated in over 100 group exhibitions. Collections include The Dorsky Museum, the Blanton Museum, the Sol LeWitt Collection, Racine Museum of Fine Art, Hebrew Union College, Charleston Museum, St. Paul Insurance Company and Prestige Fine Art. She has taught and lectured at Colleges, Universities and Art Schools. Wapner will have an exhibition in 2022 at the Larry Aldrich Museum in Ridgefield, CT.

*Partially this work is about the back and forth between fabric and paint and between fabric, paint, and stitching. It is about the use of the transparent and the folded to reference the layered, the hidden and the possible. It is about the authority of the embroidered line and the decorative that rejects embellishment and maintains the integrity of the given parameters of the work.*

Website: [gracewapner.com](http://gracewapner.com)



*Brassai, Paris- Getting Dressed In A "Hotel De Passe"  
Rue Quincampoix, c. 1932, 2019  
Oil and charcoal on canvas  
14 x 11 in / 36 cm x 28 cm*

## CLAUDIA DORING-BAEZ

(American, b. 1960 in Mexico City, lives and works in New York, NY)

Claudia Doring Baez's paintings are steeped in art history and literature, comfortably drawing references from German Expressionism to Marcel Proust to contemporary artists such as Cindy Sherman. Baez renders her subjects in styles ranging from the rich renditions of Titian to abstracted versions of the work of Fra Angelico and Johannes Vermeer. She received her M.F.A. from the New York Studio School and her studio is in Brooklyn. Her series of paintings inspired by Sherman's "Untitled Film Stills" series (1977–80) appeared in *ARTnews* magazine. Baez has exhibited widely in the United States and internationally, including LaMama Galeria, Denise Bibro Gallery, Galería Emma Molina, Mexico, and Lehman College Art Gallery, New York.

*This series explores how the past is still all around us in the present. The Luxembourg Gardens look the same today as they did in Brassai's Paris of the 1930s and 40s. Or, on a darker note, how the nuances of sexual transactions remain the same and are as instantly recognizable now as they were then. Brassai's photographs are of human nature in all its glory and all its bohemian decadence. These paintings celebrate a time when outsiders were welcomed to bring their cultures to the artistic dialogue of major cities and helped us understand ourselves and our humanity in a deeper, richer way. Brassai, an immigrant calling Paris his home, moved art and culture forward because of his unique perspective. In a time when it is becoming increasingly difficult to travel between borders; when we are encouraged to turn our backs on the outsider and isolate, it is more important than ever to remember artists like Brassai, who lived life and created great art during times of global crisis.*

Website: [claudiadoringbaez.com](http://claudiadoringbaez.com)





*Cloud Cluster*, 2017  
wood, fabric, acrylic, plaster  
39.5 x 33 x 24 in / 100 cm x 84 cm x 61 cm

## IRENE GENNARO

"The daughter of a Sicilian stone carver, Gennaro's father has been a potent creative influence in her life. As a second generation carver, Gennaro bears witness to a unique cultural history that she has reshaped and made her own. *"The sculptures I create arise from my subconscious. It is a method of realization that surprises and delights me while generously nurturing my work."* Transformed animals, symbols, memento mori, mythology and familial memories inform the essence of Gennaro's sculptures.

- Ruth Newman

Solo exhibitions include: The Sculptors Guild, Brooklyn, NY / The Trenton City Museum, NJ / The Washington Co. Museum of Fine Art, Md. / Broadway Windows, NYU / LaGuardia C. College, NY / Elgin College, Ill. / Edison C. College, Fl. / Market House Gallery-R.I.S.D. / Washington Square Windows, NYU / 55 Mercer Gallery, NY / Snug Harbor Cultural Center, NY / The Kentuck Museum, Al. / Educational Testing Service, Princeton, NJ / Sinclair College, Ohio / John J. College, NY and Rosenthal Library, Queens College, NY

Irene Gennaro's sculptures have been included in more than 180 group exhibitions including, The Exquisite Corpse, P. Robeson Galleries, Rutgers Un. NJ / The 8th International Shoebox Sculpture Exhibition, U. of Hawaii, Traveling Two Years -16 Museums Across the Orient with Two Catalogues / A Book About Death, The Emily Harvey Foundation, NY / Nine Exhibits With The Sculptors Guild at Governors Island, NYC.

Awards: The 1st International Open Arts Residency, Erétria, Greece / Fellowship & Stipend, The National Academy Museum's Mural Art Program, NY / Polich Art Works First Bronze Casting Award / Symposium, La Fête Internationale de La Sculpture de Saint-Jean-Port-Joly, Quebec, Ca. / Nine awards for carving and sculpture, including the 1996 First Place Medal of Honor, Sculpture from N.A.W.A.

Website: [irenegennaro.com](http://irenegennaro.com)



*Vestibule/Q from P, 2019*  
Acrylic, paper, fabric, coin on canvas  
42 x 42 in / 107 cm x 107 cm

## CHRISTINE HEINDL

Christine Heindl was born in Rochester, New York in 1960. She received a BA in art from Empire State College in 1992 and an MFA from Cornell in 1994. She has shown her work in various venues including White Columns and Curt Marcus in NYC, Schema Projects and Songs for Presidents in Brooklyn, and most recently at Northern Southern in Austin, Texas. She was awarded a Guggenheim Fellowship in Painting in 2001 and a Joan Mitchell grant for painting in 2009. She lives and works in Queens.

*I'm always aware of a kind of optical disruption and bodily split that I try to explore or remedy in the time and space of painting. Its patterns exist on the comfort/discomfort continuum - a sense of being neither here nor there, home or adrift. I'd like my paintings situated somewhere between the made-ness of a pieced quilt and the spacial doubt in a Cezanne still life.*

Website: [christineheindl.com](http://christineheindl.com)



*Rainbow Raven*, 2018  
Oil and sand on wood  
18 x 24 in / 46 cm x 61 cm

## ELISA JENSEN

Elisa Jensen lives and works in Brooklyn, NY. She has received awards for her work from the New York Foundation for the Arts, The National Academy Museum, The American Academy of Arts and Letters and The Revson Foundation. She has shown extensively in New York and in Europe including Edward Thorp Gallery, David & Schweitzer Contemporary, NY, John Davis Gallery in Hudson, NY, Royal Danish Consulate General, NY, Sophienholm Museum, Denmark, Morsø Kunstforening, Denmark. Her work has been reviewed and featured in *Two Coats of Paint*, *Whitehot Magazine*, *Artinterviewsny.com*, *Artspeil*, *Hyperallergic*, *Artcritical.com*, *Artefuse.com*, *Tilted-arc.com*, *The New York Sun*, *New York Daily News*, *The Irish Echo*, and *The New York Times*. Elisa graduated from Smith College and the New York Studio School. She currently teaches at the New York Studio School.

*What in this world is consistently graceful? A bird — any bird — while in flight. They speak to the potential for release and change, untethered freedom, liminality. I have been inspired by imagery in ancient Irish and Norse poetry, where birds have the power to transform back and forth into human form. They swiftly transcend the limitations associated with those of us who are tied up to the ground. And in these troubled, decidedly inelegant times, it is helpful to be reminded that transformation is, indeed, possible.*

*To capture all of the change/transcendence/transmutation I use sand, reflective paint, gold leaf and transparent veils of color, so that the images change and shimmer in the light.*

Website: [elisajensen.com](http://elisajensen.com)





*Connections*, 2019  
Oil on canvas,  
66 x 76 in / 168 cm x 193 cm

## ANKI KING

Anki King grew up in a small village in Norway. After completing her arts education in Oslo, she moved to New York City in 1994. King exhibits frequently both in Europe and in the United States. Her work is included in private and public collections including the Appleton Museum of Art, in Ocala, FL. King has also exhibited at the Katonah Museum of Art, NY, the Las Cruces Museum of Art, NM, and the Metropolitan Museum of Art in Tokyo. In 2010 she was the winner of the Artist of the Year Award in the London International Creative Competition (LICC). She was recently featured in the book *Kunstnerliv*, a collection of 19 Norwegian contemporary artists. She is also featured in the documentary *Artists in NYC*, available at Amazon.

*I paint and sculpt life sized figures that act as symbols for feelings that can't accurately be described in words. They are often characterized by the object symbols with which they share space. Each figure, or fragment of a figure, stands still in readiness for a charged meeting with the viewer. The viewing activates a series of responses, where identity is projected onto the faceless figure, similar to a reflection that offers the gazer another view of him-herself. This frees the narrative from being contained within the subject matter of the artwork and allows it to exist in the viewing space.*

Website: [ankiking.com](http://ankiking.com)





*Twilight Transcript*, 2019  
Oil on panel  
27 x 30.5 in / 69 cm x 77 cm

## ELLEN KOZAK

Ellen Kozak is a New York City-based painter and video artist whose work brings together concepts and crafts from both media. She received a M.S.Vis.S. at MIT's Center for Advanced Visual Studies and a B.F.A. from Mass Art. Between 1982-1984 she studied shōdo (Japanese calligraphy) while working in Japan

Solo exhibitions of her work include *riverthatflowsbothways*, at the Hudson River Museum, Hudson River Trilogy, at the Katonah Museum of Art; *Periodical* at Cross Contemporary Art, Saugerties, NY; Katharina Rich Perlow Gallery, NYC; Nina Freudenheim Gallery, Buffalo; Elizabeth Harris Gallery, NYC; The List Visual Art Center, MIT; and WGBH-TV Artists' Showcase. Kozak has taught at U. Mass Boston, Princeton, and Pratt Institute.

Important collections in which her work is included are the Neuberger Museum of Art, Metropolitan Museum of Art, the Brooklyn Museum, the Fogg Museum, the National Museum of Women in the Arts, the Hudson River Museum, and the Tochigi Prefectural Museum of Art among others.

*Although my paintings are abstract in their appearance, I paint on-site, from life. Close observation is a cornerstone of my practice as a painter and video artist. I carry my French easel to shorelines where I employ a river's reflective surface as a giant aquatic lens. Doubling as a kind-of synthesizer, the water's surface assimilates reflection, color, and pattern; collecting activity from the sky above; the movements of clouds, fog, foliage, planes in flight; and on the Hudson; barges, tugs and tankers.*

*Since 1994 my studio has been on the west bank of the Hudson River in Greene County. Indirect observation proves to be an interesting way to look at one's world. This can create collisions and magnify attributes by imposing distance, both perceptual and psychological. Mediated observation can suggest metaphor and render what is known equivocal.*

*Exploring paint as a mimetic medium, I use its physicality to perform in ways similar to my subject.*

Website: [ellenkozak.com](http://ellenkozak.com)



*Window 2, 2020*  
Watercolor and gold leaf on paper  
16 x 12 in / 41 cm x 31 cm

## BARBARA LAUBE

Barbara Laube has always painted and her work is always changing. While some may see a departure from earlier work, it is more of an evolution of the themes that have been consistent for decades. New connections are constantly being forged and associations drawn. The view outside the studio windows of the Palisades and Hudson River has emerged recently. This is where Laube has lived for thirty years.

Her decades- long painting practice has taken her to Italy, France, Spain, Germany and South America. She has shown extensively in New York, including M. David & Co., The Painting Center, Carter Burden Gallery, Bowery Gallery and Sideshow Gallery. She has shown at Kent State University in Ohio, as well as New Mexico, New Jersey, Illinois, Washington and Texas. Her work is included in numerous public and private collections across the country.

*For me the act of painting is spiritual, shamanistic (healing), and transformative. "Truth" is found through process and the materiality of paint.*

*Rooted in the history of Abstraction, my subject matter may not be obvious; and always left open to interpretation. It emerges from the rhythm of my endless mark making and adjustments to the surface, and the play between intentionality and the use of the subconscious. This struggle often times reveals an imagery that reflects my relationship to the outer world and my life, whether it be the light filled views of the Hudson River and the Palisades from the studio windows, the state of the world, my relationship to the energy and consciousness within, or just my deep love of great painting and my connection to its history and future. In the end the act of painting and paint itself is first and foremost and has always been my way of making sense of my life, who I am, what I love, and what I believe in.*

Website: [barbaralaube.com](http://barbaralaube.com)



*Breaking Barriers*, 2019  
Cord filler, African fabric, acrylic, wood panel  
48 x 60 in / 123 cm x 79 cm

## SUSAN MASTRANGELO

Susan Mastrangelo was born and raised in New York City and Washington D.C. She studied at the Kansas City Art Institute and the New York Studio School, and received her MFA from Boston University under the tutelage of Philip Guston. Based in New York since graduate school, she has shown nationally and internationally, and is a recipient of a Rockwell Grant as well as two grants from the Pollock Krasner Foundation. She has been a visiting artist at the American Academy in Rome, a guest at Civitella Raneri, and a resident at Yaddo, The Virginia Center for the Creative Arts, The Ragdale Foundation, The Triangle Workshop (as a student of Anthony Caro), and the Tyrone Guthrie Center. For 27 years she taught and chaired the Art Department at the Buckley School in New York City, and now works as a full time multidisciplinary artist at the Can Factory in Gowanus, Brooklyn.

*At this point in my life, I am much more conscious of how music and a love of materials are interwoven in my work. More than ever before, the past few months have reinforced the lesson that life is not predictable, that there is no guarantee as to what the future brings. Consequently, this realization has allowed me to put more of a trust in my intuition, and to rely on the inner resources which have made me who I am.*

*The main component of my work is cord filler, a thick woven type of rope used in upholstery. To begin each piece, is to compose with the line of the cord. The wave or spiral of the cord moves to an inner beat. It has to remain in harmony and balance. I then paint, and incorporate found remnants of fabric.*

*Working intuitively allows me the freedom to work without a preconceived vision of what the ending will be. When I begin each piece, I know only the materials I will be using and I have a general idea of the colors, but I remain in the dark as to how it will culminate in composition and placement of materials.*

*This approach allows me to be in sync with a natural flow and rhythm, while leaving me open to surprises, constant inspiration. And endless possibilities.*

Website: [susanmastrangelo.com](http://susanmastrangelo.com)





*Dream Sunset, 2019*  
Oil on canvas  
48 x 36 in / 123 cm x 92 cm

## CLAIRE MCCONAUGHY

Claire McConaughy lives and works in Brooklyn, New York. McConaughy has had over 50 solo and group exhibitions at distinguished galleries such as The Painting Center, The Drawing Center, Art Resources Transfer, Boston Center for the Arts, Lichtundfire, Jay Grimm Gallery, TZ Art & Company, and Montserrat College Art Gallery, in addition to being on the editorial staff of the influential art journal, *New Observations*. Her work is in the collections of JP Morgan and Sony Music with media coverage including *artcritical*, *Whitehot Magazine*, *Hamptons Art Hub*, *Artnet*, *the Boston Herald*. She is the recipient of fellowships and residencies at the Santa Fe Art Institute, Ucross Foundation and a Mid-Atlantic/NEA Visual Arts Fellowship finalist. McConaughy received her MFA from Columbia University, NYC, and BFA from Carnegie-Mellon University, Pittsburgh.

*In my work there is nature, the observation of nature, a genuine connection, and transformation. My process involves sketches, photos, memory and painterly invention. The paintings offer the "feeling tone" of the scene, by this I mean, the pause taken when truly connecting to something or the acknowledgement that there is an invisible element in the images that gives them deeper meaning. Like 19th century American landscape painting, my work has a direct honest approach to marveling at what is seen, but unlike that historical precedent, the landscapes aren't precisely rendered, but instead combine the brushy, power of expressive painting with recognizable imagery. These paintings also have a kinship to the French Symbolists who weren't only observing external appearances but were also practicing "interior vision". I choose to interpret and transform the woods into dreamy visages. With a combination of painted passages and fluidly drawn lines, I create layered imagery of interlaced trees, light, branches and visions of woods.*

Website: [clairemconnaughy.com](http://clairemconnaughy.com)



*The Times 1, 2020*  
Acrylic, plastic bags and thread on canvas  
60 x 60 in / 152 cm x 152 cm

## HOLLY MILLER

Holly Miller received her BFA from the School of Visual Arts (NYC) in 1984. She has had solo exhibitions at Elizabeth Harris Gallery (NYC), Clementine Gallery (NYC), Gina Fiore Salon of Fine Arts (NYC), Arena (NYC), Miscetti Gallery (Rome, Italy). Selected group exhibitions include Serpentine Gallery (London, UK), Brooklyn Museum (Brooklyn), Green Door Cultural Space (Brooklyn), U. Kentucky Art Museum (Lexington, KY), McKenzie Fine Art (NYC), BRIC Contemporary (Brooklyn), Kathryn Markel Gallery (NYC), Galerie du Tableau (Marseille, France), Lesley Heller Gallery (NYC), Shirley Fiterman Art Center (NYC), Jeannie Freilich Fine Art (NYC), Weatherspoon Art Gallery (Greensboro, NC), Pierogi (NYC), The Corner House (Manchester, UK).

*I use everyday materials including thread and discarded plastic bags to create abstract images that strive to convey connection and disconnection, structure and brokenness, order and chaos, scarring, mending and healing. The work hums with a minimal geometric baseline of painted forms and quilted plastic bag grids.*

*I create a syncopated surface by linking shapes, stitching them together with a threaded drawn line and merging the tactile with the optical through intention and intuition. I am interested in pushing our preconception of what makes a painting. Having grown up in Rome my palette is informed by the music, colors and Italian industrial design from the 70's.*

*My work has a deep connection to the Arte Povera Movement and Italian artists from the 20th century. By using humble materials that society dismisses, I give them new meaning and invite the viewer to look with a different perspective.*

Website: [hollymillerart.com](http://hollymillerart.com)