



26th Edition in NEW YORK
A satellite fair of Frieze New York

SALON ZÜRCHER
11 WOMEN OF SPIRIT
Part 5

May 16 - 22, 2022

HOURS

Monday, May 16: OPENING, 6 - 8 PM
Tuesday, May 17 - Saturday, May 21: 12 - 8 PM
Sunday, May 22: 12 - 5 PM

JUDITH BRAUN
CAIR CRAWFORD
CAROL DIAMOND
FREDERICKA FOSTER
JOY NAGY
DEBRA PEARLMAN
ESTHER PODEMSKI
JENNIFER RILEY
FRANCINE TINT
MARGARET WATSON
MARJORIE WELISH

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 26th 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 25 fairs. The May 2021 edition of *11 Women of Spirit* (Part 3) was featured in *The New York Times* with a special review by Martha Schwendener and the September 2021 edition *11 Women of Spirit* (Part 4) was featured in *Hyperallergic*. Zürcher Gallery is located in the East Village, within walking distance of the New Museum, the Lower East Side, and TriBeCa gallery districts.

To give everyone an opportunity to experience *11 Women of Spirit*, the gallery will produce **a video tour, which will be published on YouTube.**

This will be Part 5 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

Monday, May 16, 2022: 6 - 8 PM
Tuesday, May 17 - Saturday, May 21, 2022: 12 - 8 PM
Sunday, May 22, 2022: 12 - 5 PM

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

All visitors are required to wear a mask.

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.



Psycho Tears, 2021
Acrylic on raw unstretched canvas, grommets
79 x 72 in / 200,66 cm x 182,88 cm

JUDITH BRAUN

Judith Braun was born in 1947, in Albany, NY, and received her MA and MFA from the University at Albany in 1983. She began showing in NYC in 1988, in Group Material's, *Democracy* show at Dia, followed by White Columns, Art in General, The Drawing Center, and the 1994 *Bad Girls* show at the New Museum. After moving to live in NYC she had solo shows at Souyun Yi, Arena, Fruit & Flower Deli, Joe Sheftel, McKenzie Fine Art, and Simuvac Projects. Braun has also participated in many group shows nationally and internationally, including Berlin, Rio de Janeiro, Murcia, SP, London, Vienna, Beijing, and UAE. Museum shows include Indianapolis Museum of Art, Chrysler Museum of Art, and Grand Rapids Art Museum. Braun has received artist grants from the Pollock-Krasner Foundation and the Adolf and Esther Gottlieb Foundation, among others. Reviews of her work have been in the New York Times, Hyperallergic, Flash Art, Frieze, and most recently The Brooklyn Rail reviewed her solo show at Opalka Gallery, in Albany, NY. Braun's papers are archived in the *Special Collection of Downtown New York Artists of the 1980s-90s*, at the Fales Library, NYU. In 2018 Braun returned to live and work in Albany, NY.

"Black and Raw" is a series of paintings that reflect my frame of mind during the social, political and pandemic nightmare of the last few years. The enlarged heads assert my presence and tinged with humor are an act of resilience. The black paint on raw unstretched canvas relates to my drawing practice of charcoal on paper or bare walls; the loose muslin is strong but vulnerable. The paintings also remain within my chosen constraints of symmetry, abstraction, and black and white palette, which I've adhered to since 2003. Working with these parameters is both a trigger and a filter for my imagination. I use patterns and systems of mark-making to set the images in motion, from intentional to unpredictable. My process embodies a philosophy of freedom through discipline.



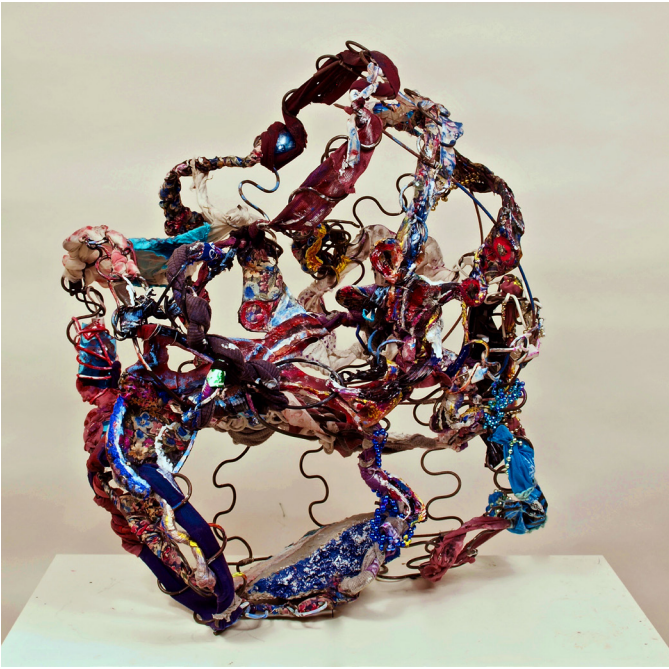
Untitled, 2022
Acrylic on linen
66 x 66 in / 167,64 cm x 167,64 cm

CAIR CRAWFORD

Cair Crawford's paintings have been exhibited internationally including the Queens Museum, McNay Institute, NYU Kimmel Windows, White Columns and Fashion Moda. Her work is part of numerous private and public collections including site-specific commissions for Eastman Kodak, UK and Tamarind House, St. Lucia BWI. Crawford holds a Ph.D in Philosophy, Columbia University (2006), and a BFA, Painting, University of Buffalo (1965). She has participated in the Whitney Independent Study Program (1982) and a MacDowell fellow (1981). Recent publications of her work include *Art and Spirituality* (2021) and *The Seeds of Creation: Artists During the 2020 Pandemic*, Cosmina Ene, Ed. She was awarded studio space at P.S.122 commencing May 1, 2022. Cair Crawford lives and works in NYC.

Linen, a grid of uneven warp and weft, lays the foundation for these paintings. The light weight, un-stretched, un-sized fabric absorbs multiple layers of diluted pigments that result in a mutable relationship of colors. Solidity of form emerges through the saturation levels of the pigments and the parallel striations they create.

These paintings do not seek to aggravate the tenets of painting, rather they embrace its materials and structures to find something that does not fit, changes one's relationship to space, and provides a moment of respite. Here, the frame floats within durable, fluttery fabric tacked to the wall, the fluid pigments, applied with informed unpredictability, are stains of labor. The work is as much a result of repetitive, controlled processes performed to court chance as it is an adherence to tradition. But it's the imperfections - found in the margins, drips, and frays - that I am ultimately looking for.



'Tis of Thee, 2020
Found metals, wire, fabric, latex, glass
24 x 24 x 20 in / 60,96 cm x 60,96 cm x 50,8 cm

CAROL DIAMOND

Carol Diamond (b. 1960, Cleveland, Ohio) is an artist and educator living in New York City. Diamond works across assemblage and multimedia sculpture, painting, and architectural plein air drawing. She received a B.F.A. in Painting from Cornell University and studied at the New York Studio School. Recent show venues include Equity Gallery, Newbury Fine Arts, Boston, Eyes on Main Street Gallery, NC, Kent State University, OH, and the Painting Center in NYC. Her artwork is included in public and private collections, including the Portland, Oregon Museum of Art.

Diamond's awards include a Purchase Prize from the American Academy of Arts and Letters' Invitational Exhibition, two Pratt Institute Professional Development Grants, and the National Academy Museum's Edwin Palmer Prize. Diamond's work has been featured in *Hyperallergic*, *Too Much Art*, the *Manhattan Times*, *Painting Perceptions*, and the Pelham Art Center. Her art writing and reviews are published in *Art Critical*, *Painters on Painting*, *Two Coats of Paint*, and *Delicious Line*. She is a tenured adjunct professor at Pratt Institute. Recent assemblage sculpture was seen at Equity Gallery, February '22, and will be on view at Zürcher Salon, May '22.

My relationship with NYC runs deep, from Brooklyn's low-rise neighborhoods to Manhattan's diversity and grandeur. The construction and deconstruction of the built environment brings its cycle of ruin and rebirth to my front door everyday. A broken bottle in the street catches the same light as the church mosaic above, the cast-off and the revered. Ideas about urban sanctuary and sacred geometry stir a lifelong interest in religious architecture. I look and think through an archaeological lens.

In 2018, I launched into sculptural assemblage. The work represents a personal revolution in the context of my three-decade practice. Work with humble materials in my paintings led to sculpture: relief elements protruding to small assemblages, to the post-Pandemic hand-built sculpture. Deliberate clashes of found objects, paint, city detritus, are flashpoints for personal struggle and social crisis. They reflect parallel threads and interweave naturally to contain contrasting structures in space, texture, rhythm, color. Awareness of throw-away culture informs the choice of recycled materials. The work pushes back with dark humor against an opportunistic economy to remake a unity from brokenness.

With this unruly new work I am asking for something specific from my city and for my time.



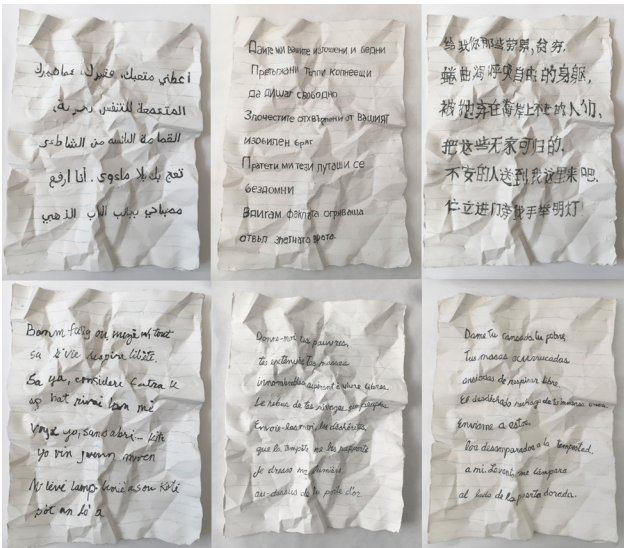
River Revisited, 2017-20
Oil on canvas
40 x 60 in / 101,6 cm x 152,4 cm

FREDERICKA FOSTER

Fredericka Foster is a painter and photographer, a Seattle native who for over 30 years has also lived in NYC. A graduate of arts at the University of Washington, she was fortunate to study painting with Jacob Lawrence. Her studies continued at the Factory of Visual Arts, where she taught drawing with Selma Waldman. Water has become a major focus of her work. She exhibited with the Fischbach Gallery for 15 years before the gallery closed in 2015, including 5 solo Waterway shows. In 2014 she had a solo show at Gallery 199 for the Beacon Institute of Rivers and Estuaries (Clarkson University) in Beacon, NY. Her paintings have been collected by Comcast, General Electric, Microsoft, Commerce Bancshares, The Garrison Institute, The Rubin Museum, Merck, and Morgan Stanley. Foster guest curated *The Value of Water* at the Cathedral St. John the Divine in New York City, an exhibition of 200 works by 40 artists, 2011-12. Here, she learned that art can be a tool of societal change, and began using her work to speak on behalf of water. She has been instrumental in creating a curated site for ecological artists focused on celebrating, interpreting and defending water (thinkaboutwater.com).

Painting Water

My paintings focus on thick urban water, glacial water, and estuaries. The interplay between reflected light and water is a dance that invites contemplation free of internal dialogue. I begin to photograph as an internal vision evolves. When relating to either painting or water, mind moves beyond conventional perception and thinking. Brush in hand, I enter into a meditative state that water insists upon in its inherent contradiction: creating a still image of constant movement. I look for large areas of color - then notice where the color changes. I scribble down color notes to myself, although I know the palette will change completely in the studio. I often find myself obsessing on another painter's palette, and steal it for one of my own paintings. This way, I learn new ways of working with the complementary colors that create the liveliest grays. Working formally and without a horizon, the paintings become abstract, allowing me to become completely involved with the rhythms of water and the music that accompanies me while I work. When the painting starts to whisper its sweet nothings to me, I move into silence until the moment that the painting moves and I can lower my brush.



Give me your tired - 24 language translations, 2019-2022
White porcelain
7.5 x 10 in / 18,02 cm x 25,4 cm

JOY NAGY

Joy Nagy is a native New Yorker. She is an interdisciplinary artist who works in a variety of media, including drawing, painting, sculpture, and assemblage.

Her work has been exhibited at The Staten Island Museum, Koussevitzky Gallery, and Moray Art Centre in Findhorn Scotland, and in curated group exhibitions in the United States and abroad.

She earned an Associate of Applied Science degree at Fashion Institute of Technology where she majored in Apparel Design and has since studied at The New York Studio School with Graham Nickson, and The Art Students League in New York City with anatomist Frank Porcu.

She lives and works in Manhattan.

'Give me your tired, your poor, your huddled masses, yearning to breathe free. The wretched refuse of your teeming shores. Send these homeless, tempest tossed to me. I lift my lamp beside the golden door.'

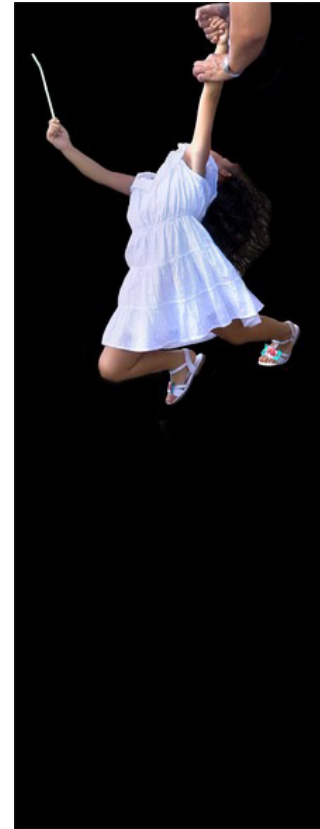
'The New Colossus' is a sonnet by American poet Emma Lazarus (1849–1887). She wrote the poem in 1883 to raise money for the construction of a pedestal for the Statue of Liberty (Liberty Enlightening the World). In 1903, the poem was cast onto a bronze plaque and mounted inside the pedestal of the Statue of Liberty situated in New York Harbor.

The inspiration for this body of work comes from thoughts of my grandmother who as a lone teenager immigrated from Hungary. I wondered who might have translated Emma Lazarus' poem to my grandmother as her passenger ship entered New York Harbor.

With this thought in mind, I approached friends and acquaintance to provide translations of this poem in their native languages.

Friends and acquaintance provided translations for 'The New Colossus' in the languages of the countries from which they immigrated.

Porcelain is fragile I have inscribed this poem onto crumpled sheets of clay to echo the tenuous times we live in. My intention is to celebrate America's immigrant population and to underscore the richness and diversity of our nation.



Cuba 1, 2020
Archival pigment print, A/P 2 edition of 3
62 x 23 in / 157,48 cm x 58,42 cm

DEBRA PEARLMAN

Debra Pearlman's work, originating in her street photographs, crosses boundaries of painting, printmaking, collage, and sculpture. It has been shown in Poland at the Lodz Biennial and in Krakow; and at Delikatessenhaus, Leipzig. US venues include the Center for Contemporary Political Art, Washington D.C.; the Elisabet Ney Museum, Austin; Chicago's Renaissance Society, Museum of Contemporary Art, and Navy Pier Art Expo; and, in New York, at Sue Scott Gallery, White Columns, and Exit Art. One-person shows in New York include SLAG Gallery, Project Artspace, and ODETTA Gallery.

Pearlman's work is in the collections of the Museum of Modern Art, the Brooklyn Museum, the Walker Art Center, the New York Public Library, Museum of Contemporary Art, Chicago, the Smith College Museum of Art, and Museum Sztuki, Lodz, Poland. She has been supported by the Meredith S. Moody Residency at Yaddo, The Peter S. Reed Foundation, and Dieu Donn . Reviews have appeared in the New York Times, Art in America, The New England Art Journal, and other publications. Pearlman received an M.F.A. from the School of the Art Institute of Chicago and a B.F.A. from the University Of Massachusetts. She lives and works in Brooklyn.

Street photography is central to the art of Debra Pearlman, providing images for works that cross boundaries of painting, printmaking, collage, and sculpture. Layers of color, textured surfaces, and abstract forms illuminate gestures and the physical language of figures caught in motion. Using certain images repeatedly, Pearlman distills them over time by altering materials, scale, and orientation. When incorporated into larger works on canvas, the images sometimes are cropped to create nearly abstract fragments. These may be overlaid with geometric elements that echo movement within an image, allowing parts of a photo to take on new meanings. She employs surface textures that refract and reflect light, reorients images, and highlights moments to change context and focus. Information is layered, obscured, and revealed, offering new viewpoints. Interactions among figures can seem to mirror personalities in play jockeying for power. Pleasure, fear, anxiety and joy are emotions that live in her work.



Modern Physics, 2017
Oil on shaped panel
15 x 22 x 2 in / 38,1 cm x 55,88 cm x 5 cm

ESTHER PODEMSKI

Esther Podemski is a filmmaker and visual artist whose works have been exhibited in galleries, film festivals and academic venues. "House of the World", her documentary about the aftermath of the Holocaust, was shot in Poland and has been showcased in European and American art centers and festivals, including Human Rights Watch International Film Festival, Lincoln Center, and Los Angeles International Jewish Film Festival. Podemski has exhibited her paintings in the Pacific Northwest and in New York City. Her grants include the New York State Council of the Arts, The Jerome Foundation, The Soros Foundation, The Memorial Foundation For Jewish Culture, and the Yaddo Residency Program. Recent exhibitions include a solo exhibition at Murdoch Collections in Portland, Oregon (2019). A two-screen projection titled "5 Days In July" was shown at The Express Newark Gallery at Rutgers in University (2017). "5 Days in July" revisits the Newark riots of 1967 and it has exhibited at numerous museums, galleries, and festivals. It won the director's choice award at the Black Maria Film Festival and the jury award for the best short at The Langston Hughes African American Film Festival.

The oil paintings on cigar box lids began as a response to a small show of anonymous Tantric paintings I saw in 2005 in the library of the Ecole Nationale Supérieure Des Beaux-Arts. While not a practitioner of this form of meditation, I was drawn to idea that a painting could be an object for contemplation. Monks often painted on found disposable surfaces and carried their pictures from place to place. I saved cigar boxes for many years and finally decided to paint on the lids. The scale and worn fugitive material of the cigar box lids provide the perfect surface for my own exploration of a meditative composition and the emotive power of color.

In the "Color Corrections" series I manipulated shapes digitally and transferred these studies to oil paint on shaped wood panels. I think of them as accidental paintings, digital images still marked by the hand. The permutations of this new series provided a resource, an open ended visual vocabulary for the direct oil paintings on cigar box lids. Conversely, the cigar box lids have influenced my paintings on rectangular panels, while particular forms generated ideas for the work with a sculptural dimension represented here.



Parallelogram Universe, 2021
Steel, composite wood, gold paint
120 x 120 in / 304,8 cm x 304,8 cm

JENNIFER RILEY

Jennifer Riley was born and raised in Sharon, Connecticut in 1965. Riley's work has earned critical attention for her solo exhibitions in NYC, Boston, DC, Las Vegas and across the US. Riley has been the subject of over twenty solo exhibitions since 1992, most recently exhibiting a sprawling solo exhibition *Schmetterling Haus* at 1GAP Gallery in Brooklyn, and "Machine Series" paintings at Silas von Morisse Gallery, New York. Riley's paintings and large scale installations and commissions are held in many public, corporate and private collections. In 2017 she received a 6 year studio space subsidy grant from Two Trees Cultural Foundation in Dumbo, NYC. In 2004 Riley received the Award in Painting from the Massachusetts State Cultural Council.

She received her BFA in a joint program from Tufts University and the School of the Museum of Fine Arts, Boston; a diploma in translation from Rouen University (France); and her MFA from The Milton Avery Graduate School of the Arts at Bard College. Her critical writings have appeared in the Brooklyn Rail, The New York Sun, ArtCritical.com, and in numerous exhibition catalogues for other artists and institutions. She has an extensive career as an educator which includes positions at Harvard Graduate School of Design for the Rome Program, which she directed, Mason Gross School of the Arts at Rutgers University, Montserrat College of Art, and Pratt Institute, Brooklyn. She is now a founding Associate Professor in the Master of Architecture Program at Indiana University.

She divides her time between Columbus and Brooklyn, maintaining studios in both cities.

I make abstract and semi-abstract paintings in which the primacy of drawing, color, line, nature and the built environment thread throughout my oeuvre in ways that to allude to a tension between industrial production and natural order, a persistent theme in my work.

This work uses found patterns of steel remainders from the auto-engine industry to become armatures for draping or delineating solid and veiled areas of color that explore possibilities for abstract painting, widening the net for integrating concepts of technology, anthropology, industry and nature.

The painterly traditions of lyrical abstraction, gestural abstraction, hard edged geometric abstraction and elements of realism combine for me to a sweet spot in abstraction that speaks to a world that has grown more complex with the migration of people, cultures, ideas and technologies.

Introducing my recent work David Cohen stated: "Unifying Jennifer Riley's distinct abstraction, in its diversity of touch, mood, clarity, and diffuseness, is a ceaseless striving for visual poetry."



Tiger, 2016
Acrylic on canvas
56 x 92 in / 142,24 cm x 233.68 cm

FRANCINE TINT

Francine Tint was born in Brooklyn, NY. She studied at Brooklyn Museum School and Triangle Arts Workshop. Tint broke into the abstract expressionist movement when it was still very much a boys' club. She has been the proud recipient of grants and awards such as the Adolph and Esther Gottlieb Grant, two Pollock Krasner Grants, and a recent Honorable Mention from the Butler Institute. Tint's work has been shown extensively both nationally and internationally; and is held in the permanent collections of over 28 museums, including the Portland Art Museum, the Heckscher Museum of Art, and the Krannert Art Museum. She has been featured in over 30 solo shows, most recently at a traveling exhibition at Frostburg University Museum in Frostburg, Maryland. Tint lives and works in New York City.

Through exploration and experimentation, I have developed a unique method of picture-making that engages with surface, light, movement, and most importantly: color. I work on both the floor and on-wall-mounted surfaces, moving paint across raw canvas instinctively. I use tools such as brooms, brushes, sticks, and rollers, and integrate hand-drawn elements, poured washes, and collage. Working wet on wet allows for both openness and density of marks across the canvas. My work serves as a record of disclosure, drawn from my own life events, literature, and dreams. My paintings begin as a personal dialogue but ultimately I see them as an invitation for viewers to have their own journey and reflection.



Papercut 1, 2022
Acrylic on paper
11 x 15 in / 27,94 cm x 38,1 cm

MARGARET WATSON

Margaret Watson is a painter living in New York City and Buck's County Pennsylvania. She received an undergraduate degree in design and fiber arts from the University of California at Davis and, at the University of Washington, did post graduate studies in scientific illustration and earned a degree in medicine. Following a career in medicine she returned to painting full time. She has been awarded artist residencies at Vermont Studio Center, Willapa Bay Artist in Residency, and Brush Creek Artist Residency. Prior to moving to the East coast she had gallery representation in Seattle by Francine Seders Gallery and Gallery I/M/A. Her most recent solo show was at Muse Gallery in Philadelphia.

My work is based on landscape. Landscape, as a construct, allows me to explore different types of space. Rather than painting from the viewpoint of deep, perspectival space of traditional landscape, I use formal relationships between color and mark to explore a flatter, more abstract and conceptual space.

The paintings are constructed, not conceived. Process builds and forms the painting - each subsequent line, color, layer or erasure responding to the previous mark. I try to keep this process of building the painting- its history- evident.

Recently I have alternated painting on canvas with working on paper. Working on paper adds the element of cutting. Making a cut is similar to drawing a line but one that is less controlled and personal. The craft of cutting and pasting adds a sculptural dimension. The juxtaposition of pre-painted paper fragments forms new unpremeditated and spontaneous relationships. I like repurposing used materials, finding new meaning in previously discarded work.

In both the paintings on canvas and paper, my challenge is to keep an honest and open response to the mark-making allowing specificity and consideration but without calculation.



Indecidability of the Sign 13, 2020
Acrylic on board
diptych 20 x 32.25 in / 50,8 cm x 81,88 cm

MARJORIE WELISH

Artist/critic **Marjorie Welish** received her first solo show thanks to Laurie Anderson, then curator of the Whitney Museum Art Resources Center. She has exhibited most recently in New York and Nanterre, France; soon in Bonn, Germany. Welish has received many grants and fellowships, including: Adolph and Esther Gottlieb Foundation, Elizabeth Foundation for the Arts, The Fifth Floor Foundation, John Simon Guggenheim Memorial Foundation Fellowship, Pollock-Krasner Foundation, and Trust for Mutual Understanding (supporting an exchange between the International Studio Program, New York and the Artists' Museum, Łódź, Poland). In 2006, she received a Fulbright Senior Specialist Fellowship to teach at the University of Frankfurt, where she worked on a limited-edition constructed art book, *Oaths? Questions?* in collaboration with James Siena, published by Granary Books in 2009. Collections include: Beinecke Library, British Museum, Brooklyn Museum, Metropolitan Museum of Art, and Philadelphia Museum of Art. In 2015 she was nominated for the award Anonymous Was a Woman. Writing on her work may be found in *Of the Diagram: The Work of Marjorie Welish* (Slought Foundation), which assembles papers given at a conference on April 5, 2002, at the University of Pennsylvania. Welish's collection of art criticism is *Signifying Art: Essays on Art after 1960* (Cambridge University Press).

INDECIDABILITY OF THE SIGN: YELLOW/BLACK is an ongoing series of diagrammatic works that addresses these questions: Can the sign of barrier tape be an actual prohibition that shifts to that of permission? What is the semiotic of this undoing and remaking?

Acrylic imitating tape is the material simulation, undergoing iterations more and more altered--altered through procedural moves: sliced and splaying, and so reoriented slantwise, off-course; folded, hence obscuring itself; or with fragments of the tape as remainders, etc. Meanwhile, fugitive cultural knowledge emerges from alignment and realignment, overlap and obscurity: a slipping glimpse of chevron or harlequin emerges and disappears in the rippling distortions that have been induced; salvage quilting or sawtooth cubism can be glimpsed otherwise, as intertext. Given the signage of yellow/black, is only long barrier tape productive of potential sense?