



27th Edition in NEW YORK  
A satellite fair of the Armory Show

**SALON ZÜRCHER**  
**11 WOMEN OF SPIRIT**  
Part 6  
September 5 - 11, 2022

**HOURS**

Monday, Sep 5: OPENING, 6 - 8 PM  
Tuesday, Sep 6 - Saturday, Sep 10: 12 - 8 PM  
Sunday, Sep 11: 12 - 5 PM

BEVERLY ACHA  
PIXIE ALEXANDER  
CAROL BRUNS  
CAROLINE BURTON  
JANE EHRLICH  
MARY FLINN  
LAURA MCCALLUM  
JAANIKA PEERNA  
CARI ROSMARIN  
MARY SUE  
JESSICA WEISS

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 27th Edition of **SALON ZÜRCHER, a satellite fair of the Armory Show**, 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 26 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 6 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, September 5, 2022: Opening, 6 - 8 PM**

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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.



*Magic City, reloj de arena*, 2020  
oil on canvas  
60 x 48 in / 152,4 cm x 121,92 cm

## BEVERLY ACHA

Beverly Acha (b. 1987, Miami, FL) makes abstract paintings, drawings and prints that evoke shifting spatial, physical and perceptual phenomena. She received an MFA from Yale University in 2012, BA from Williams College in 2009, and attended the Skowhegan School of Painting and Sculpture in 2018. Acha's work has been exhibited widely including at DC Moore Gallery, 1969 Gallery, El Museo del Barrio, Smack Mellon, Underdonk, Emerson Dorsch, and the Albuquerque Museum. Her work is in the public collections of the Soho House (Austin, TX), the Allen Memorial Art Museum (Oberlin, OH), and the Anderson Museum of Contemporary Art (Roswell, NM). She is the recipient of the Aon-CUE Artist Empowerment Award (2018) and her work has been featured in *New American Paintings*, *MAKE Magazine*, *Diacritics*, and the *Virginia Quarterly Review*. She is the recipient of the Sharpe Walentas Studio Program Residency (2021-22); Fountainhead Residency (2020); the MacDowell Benny Andrews Fellowship (2019); the Vermont Studio Center Zeta Orionis Fellowship (2019); the Lighthouse Works Fellowship (2017) and Artist-in-Residence (2021); and the Roswell Artist-in-Residence (2016-17), among others. She is currently a Critic at the Yale University School of Art and lives and works in New York City.

*Beverly Acha creates abstract paintings, prints, and drawings that capture the sensorial and psychological experience of space using color, shape, and repetition. She approaches abstraction as a language of symbols that can better speak to felt, embodied, and spatial experience. Often working in series, her paintings build a distinct visual language and logic in response to the environment in which they are made. Painting in layers, Acha accumulates fragments from observation, perceptual experience, and memory, developing her compositions improvisationally and over time. Referencing architecture, diagrams, and landscape, her core concern is the perceptual slippage within these systems, the space between knowing and seeing, experience and memory, and the real and the imagined.*

Website: [www.beverlyacha.com](http://www.beverlyacha.com) Instagram: @beverlyacha - <https://www.instagram.com/beverlyacha/>



*Blue Velvet, 2022*  
acrylic, spray paint, and glitter on canvas  
60 x 48 in / 152,4 cm x 121,92 cm

## PIXIE ALEXANDER

Pixie Alexander (Born 1967, Mobile, AL) is an artist living in Washington, DC who works across painting, photography, video, performance, and sculpture. Alexander holds a certificate in painting from the NY Studio School, a BA in art history and urban studies from Hunter College, an MS in urban planning from Columbia University, and an MFA from American University. She has shown on the East Coast from New England to NYC, the Hudson Valley and New Jersey, and along the Gulf Coast from The Florida panhandle to New Orleans. She was a visiting artist at the Pensacola Museum of Art in 2017, and is currently a member of Sparkplug, DC Arts Center's artist collective, in Washington DC.

*I am a painter who engages multi-media processes to explore the grid, nature, and tensions of negotiating identity and language within this post-humanist environment. My background is multidisciplinary, and I have masters' degrees in both art and urban planning. In one of my current series of paintings I use a simple housing form as a trope with which to build the grid. I explore ideas about the commercial mass production and marketing of housing as well as the way urban forms bump up against rural and wilderness (organic) forms. This work takes its cue from the chromatic explorations and heroic dimensions of mid-century formalism but seeks a way forward exploring other technologies (spray paint, glitter, fabric) and ways to root the drawing in a more critical exploration. I often incorporate stream of consciousness writing or improvisational mark-making to allow for memory, script, impulse, and desire to come forward and intervene in the grid. In addition, I work with the figure in various ways including dance and video performance work. I explore figure-ground relationships using sculpture as well, often pulling elements of my painting out with more experimental forms to play with spatial relationships and materiality.*



*The Third Eye*, 2021  
cardboard, paper, gesso, chalk paint, ink  
16 x 19 x 7 in / 40,64 cm x 48,26 cm x 17,78 cm

## CAROL BRUNS

Carol Bruns (b. Des Moines, Iowa 1943) is an artist living in Brooklyn, New York, working in sculpture and drawing. She graduated NYU 1966 in Fine Arts, then attended the Art Students League, NYC and l'Academie de La Grande Chaumiere, Paris. She first exhibited in 1975 at OK Harris Gallery showing wall works made from found supports cloaked or enclosed with cloth and thin, colored plaster. In 1980 she was guest artist at the Caraccio Etching Studio, Orion Editions published her prints, and in 2002 she received a printmaking fellowship at the Women's Studio Workshop. From 2000-2006 she was in four two-person exhibitions at the Tew Gallery, Atlanta, Georgia. Group exhibitions continued throughout this time as well as community organizing (Dumbo Open Studios), curating (Persona, A New Look at Portraits 1997; Festival of Political Pleasure 2017), publishing artist's books (Pages, with Robert Jacks), and stage décor (Bellerophon Dance Company). In 2013 she was interviewed by Gorky's Granddaughter, and in 2019 received a Tree of Life grant. Her most recent exhibitions were at The Parlour Bushwick in 2015, Sculpture Space in Long Island City, SRO Gallery in Brooklyn in 2017-18, and Zurcher Gallery 2022. Ms. Bruns also writes art essays and reviews exhibitions, two most recently published in d'Art International and artcritical.com.

*Ms. Bruns' current work in sculpture and drawing focuses on the human experience in its complexity, perplexity, humor, range, and depth, while its forms reference expressionism, Jungian archetypes, world wide indigenous art, and folk art. Incorporating the unconscious by means of trance, meditation, and dreams the art can enable the viewer to perceive a relation between the outer, material world and the more powerful inner world that gives it meaning. Her life-sized figures and wall mounted masks are constructed and modeled from the common, inexpensive materials of paper, plaster, styrofoam, cement, and steel. Its sculptural language employs a unique paper laminate finished in thin plaster that wrinkles, sags, and bumps, evoking the natural world. These materials do not permit fine effects but instead direct attention to other values, a wabi sabi aesthetic featuring the old, worn, and rustic, simplicity, austerity, and intimacy.*



(re) circling, 2019  
canvas, acrylic, thread  
67 x 57 in / 170,18 cm x 144,78 cm

## CAROLINE BURTON

Caroline Burton, born in Detroit, Michigan and raised in Ohio and Colorado, works as a painter, printmaker, drawer, and sculptor. She received her MFA from Mason Gross School of the Arts, Rutgers and BFA from Cleveland Institute of Art. She's had solo exhibitions at Garrison Art Center, NY (2021); 490 Atlantic Gallery, NY (2021); New Jersey City University, NJ; Johnson State College, VT; and Accola Griefen Fine Art, NY. Museum exhibition venues include the Visual Arts Center of New Jersey, Montclair Art Museum, Jersey City Museum, and Ewing Gallery of Art and Architecture, UT. She is the recipient of three New Jersey State Council on the Arts grants, three Geraldine R. Dodge Foundation grants, and a Pollock-Krasner fellowship. Burton has been awarded fellowships at Sam and Adele Golden Foundation for the Arts, Virginia Center for Creative Arts, and Vermont Studio Center. Her work is included in many private and public collections including Ewing Gallery of Art and Architecture, TN; Montclair Art Museum, NJ; Morris Museum, NJ; Noyes Museum, NJ; and Zimmerli Art Museum, NJ. Internationally, she is represented in Museo de Art Moderno, RD. She lives and works in Jersey City, NJ.

*My studio practice is process driven and draws on my Finnish heritage, minimalism, architectural forms, land formations, and the effects of accidents in life and art. I don't have a preconceived vision of my final product; the result emerges over time.*

*The Incarnation series came about as I searched for an alternate way to create abstract marks and forms. Afghans, with their individual histories, handmade by caring strangers, landed in thrift stores I peruse. I use them as printing tools to create grid-like patterns and gestural traces. The afghans become worn and discolored over time. This destructive aspect of making is an unconscious response to anxiety experienced in my personal life as well as the pain I see in the world at large. Creating is a chance to rebuild, to make anew. Performance is at play as I walk on and stretch my body over the afghans and canvas, building layers and allowing the personal to merge with the formal.*

*I often look at these completed pieces and wonder how they came to be. It's as though they simply appeared on their own, a kind of gestalt.*

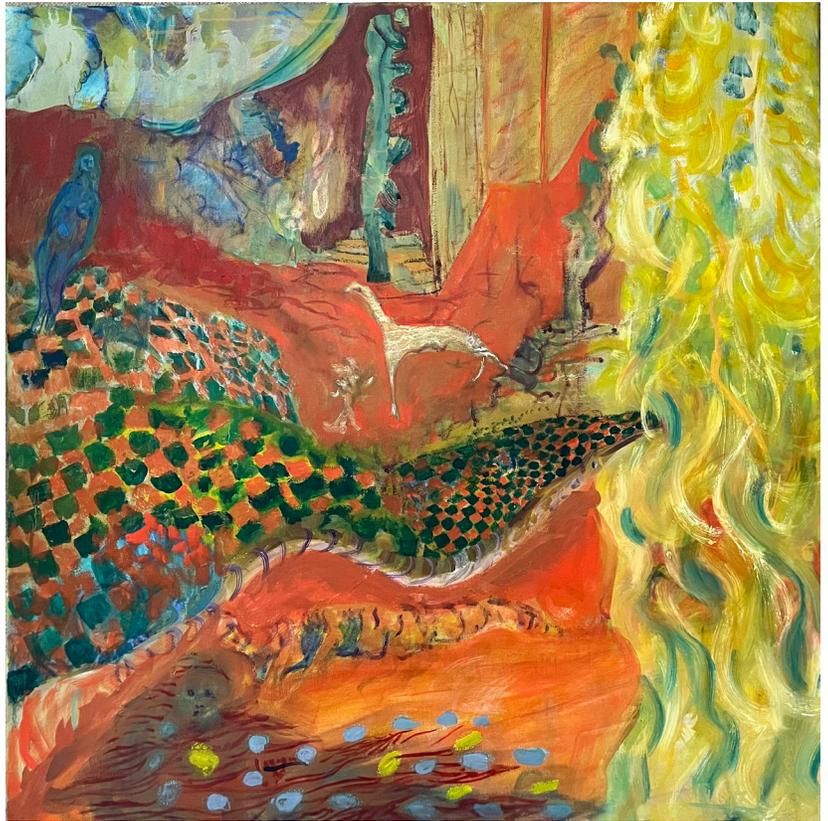


*GgRW*, 2022  
acrylic and flashe on canvas  
60 x 48 in / 152,4 cm x 121,92 cm

## JANE EHRLICH

Jane Ehrlich lives and works in Hudson, NY. She is a graduate of The School of Visual Arts, and attended Pratt Institute and The Brooklyn Museum School. Ehrlich has exhibited in New York, Florida, New Hampshire, and Maine. Recent exhibitions include LUMBERYARD, Fragmented Transparencies, Catskill NY; Labspace, Valley Low, Mountain High, Hillsdale, MA; Mohawk Hudson Regional 2021 and 2020, Albany, NY; Three Abstract Artists, Susan Eley Fine Arts; Light-Shifts, WOH Hudson, NY; OSH 2021, Hudson, NY; New Directions, Barrett Art, Poughkeepsie, NY. Ehrlich is the Founder of the annual 'Open Studio Hudson' in Hudson, NY. Upcoming 2022 exhibitions include, The Hudson Eye; Salon Zurcher, 11 Woman of Spirit, Part 6; Lockwood Gallery; OSH-2022.

*The paintings are built with the intent of creating the presence of light by the layering of transparent linear gestural pathways and simple forms. They begin with a single background color and are composed mostly of white, straight, zig zag, and curvilinear layers of transparencies. The layering is a slow process with nuances and accidents of application, imperfections of surface, as the networks of light accumulate with paint. The forms are painted one at a time, each form carrying its code as it overlaps the next and coalesces with the forms below. The shapes often repeat as they inhabit the painting but not as a fixed pattern. The final layers are 'action' layers creating myriads of monochromatic tonal variations and movement. As each stroke rests on the one beneath this process begins to resonate with light.*

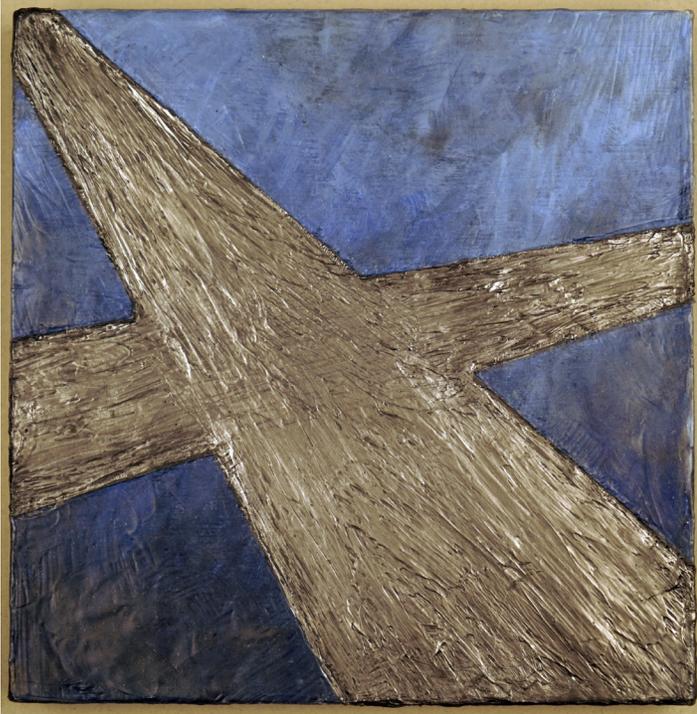


*Hiding in the Lime Tree 2, 2022*  
oil on canvas  
30 x 30 in / 76,2 cm x 76,2 cm

## MARY FLINN

Mary Flinn (b. 1962, Baltimore, MD) is an artist living in Chatham, NY who works mostly in oil paints and also water colors and pastels. Mary earned her BFA at the Swain School of Design, New Bedford MA in 1984 and her MFA at Queens College in 1991. She has had 3 solo exhibitions at The Prince Street Gallery in NYC, and numerous group shows there and along the east coast. She has been in numerous 2-person shows; at the Joyce Goldstein Gallery with Sara Farrell Okamura and Baltimore City Hall with Josh Dorman, and at Dartmouth College ,Hopkins Center, with Cathy Shoenberg, curated by Ben Moss. Virtual shows include: "Spring is Like a Perhaps hand" a 4 person show with the Jason McCoy Gallery. As well as numerous inclusions in the Jason McCoy drawing challenges. Her paintings have been influenced by the many years she studied Mysore style painting in India and calligraphy in Japan. Her roots are in painting the landscape.

*Take your time traveling through my paintings. I hope to bring you into the sensual pleasure of paint as well as stimulate your imagination in a new enchanted landscape. Moving down paths that dissolve in the sky or tripping over an ancient Indian symbol of love. I envision a new yet familiar world of color movement and rhythm. Not taking the viewer away from the reality of life but to open them up to a larger view, one that they may not have noticed before. I paint to elicit a feeling or mood with subtle innuendos of touch and light. The application, and use of color and viscosity, needs to be sensitive to the spirit of the image which evolves through the movement of the paint.*



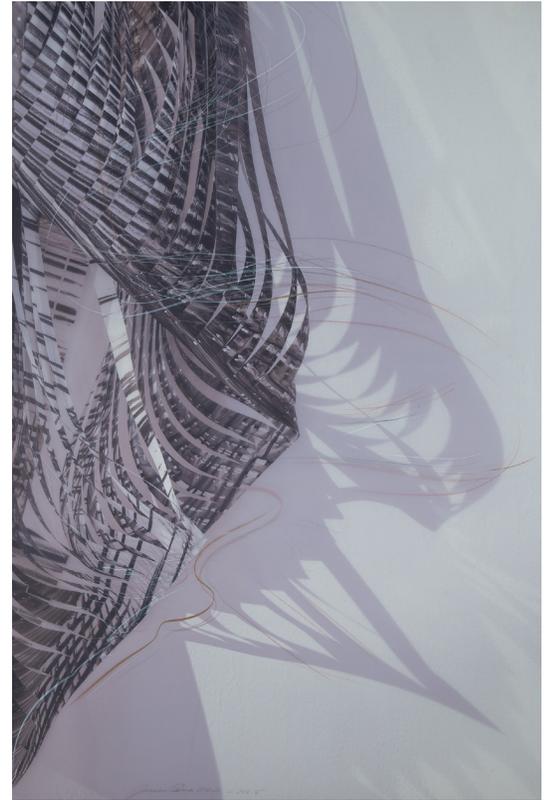
*Cross Roads, Prototype 2, 2022*  
acrylic and graphite on board  
6 x 6 in / 15,24 cm x 15,24 cm

## LAURA MCCALLUM

Laura McCallum (born 1952, Corvallis, OR) has lived and worked in Brooklyn since 1981. Initially a sculptor, there is a spatial and dimensional influence that is apparent in all of her art whether three-dimensional, flat work, or video. Engaging and resolving materiality is a crucial aspect of McCallum's art as she continually explores a wide range of materials from glass to fiber, paper to stone. Laura has studied at Scripps College in Claremont, CA and at the University of Washington in Seattle. She has exhibited internationally including the Brooklyn Museum, Thomas Werner Gallery in New York, Maryland Institute of the Arts, Socrates Sculpture Park, and Long Island University, as well as in Washington D.C., Atlanta, Seattle, Rome, Aix-en-Provence, Berlin, and Moscow. McCallum has been exhibiting with Mémoire de l'Avenir Gallery (Paris, France) since 2019, most recently 2021, and at Médiathèque Marguerite Duras (Paris 2022). Her video work has been shown at the Cathedral of St. John the Divine, Emory University, and the Great River Arts Institute in Vermont. Laura currently has a year-long outdoor sculpture exhibition, an/aesthetics, in the Hudson Valley at Century House (Rosendale, NY until 10/23).

*I have a perpetual interest in the nuance between concept, material, and methods of art making, striving to deeply understand each. Engaging and resolving the materiality of a piece is a crucial aspect of my work, and the problem solving process essential and cathartic. When beginning a new project the first question I ask is how to best physically render the concept. The medium, which might include gauze, glass, paper, twine, metals, wax, stone, dry pigments, graphite and most recently acrylics, is less crucial than the initial concept.*

*In all my work, ideas around the manifestation of social issues and life's defining experiences are central. For the present series, *Cross Roads*, I focus on the hard choices and decisions that confront many of us around our basic quality of life, the future of democracy, and human rights. The materiality of the piece brings the personal into the universal, a non-verbal reflection of our shared experience often celebrated or endured individually.*



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

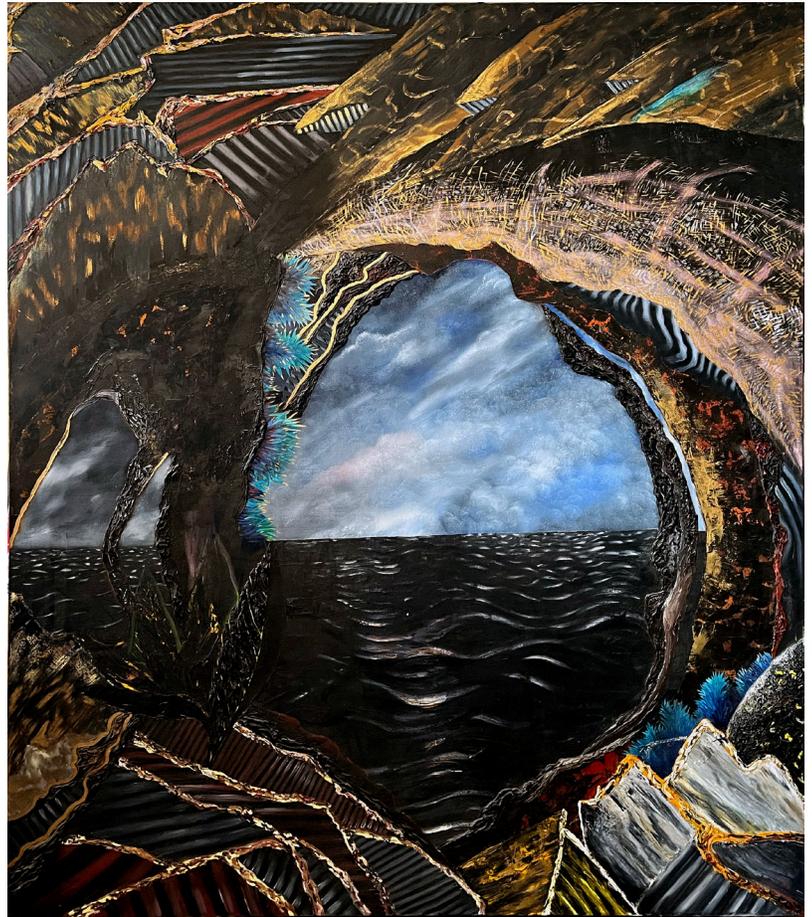
## JAANIKA PEERNA

Jaanika Peerna is an Estonian-born artist and educator living and working in New York since 1998. Her work encompasses drawing, installation and performance. Peerna's "Glacier Elegy" is an ongoing series of performances, the most recent of which took place in Paris and on the waterfront in Venice, as well as Brooklyn, in Cold Spring, and Berlin. The performances, focused on the erosion of ice, are a reminder that it is our human actions that cause the destruction of glaciers; she encourages her audience to feel the touch of the ice with her. Peerna's exhibitions include FRAC Picardie, France; Real Art Ways, Hartford, CT; Artdepoo Gallery, Estonia; Drawing Lab, Paris and Kentler International Drawing Space, New York. Together with this, her performances include: The Bronx Museum, New York; Hudson Valley Centre of Contemporary Art; Real Art Ways, Hartford, CT. Her work is in important international collections including The Bennetton Collection, Italy; Fonds National d'Art Contemporain, Paris; Glynn Vivian Art Gallery, Swansea, Wales; Garrison Art Center, New York; Imago Mundi. Current exhibitions include Connecting the Drops: The Power of Water - a group exhibition focused on environmental justice and the vital importance of water at Stony Brook University.

*"I create drawings, installations and situations. My elements are line and water; my materials pencils, vellum and time. I am a vessel gathering subtle and rapturous processes in nature, using experiences and impulses to make my work. I capture ice turning into water. I let gravity of the melting ice dissolve drawn lines. I swim through thousands of layers of gray air and mark each one down.*

*Some of my work is born in the solitude of my studio. But often participatory performances, such as my "Glacier Elegies" project, draw me out from the safe silence of my studio and expand my practice with sound, movement, and chance. With these public performances I make a space for people to co-create and then witness collectively the loss of what has just been created—not unlike humankind who is currently witnessing the loss of vast amounts of glacial ice.*

*The question I ask to the audience often is: What would you do if you were handed the last piece of natural ice on Earth?"*



*Cave*

oil on canvas

60 x 72 in / 152,4 cm x 182,88 cm

## CARI ROSMARIN

Cari Rosmarin's paintings and drawings have been featured in solo and group exhibitions in New York, including The One Twenty Eight Gallery, The Drawing Center, Westbeth gallery, The June Kelly Gallery, White Columns, The Bronx Museum of the Arts. I have participated in exhibitions throughout the United States including the Albright-Knox gallery in Buffalo, the Provincetown Museum in Provincetown, MA, the Nassau County Museum and the Islip Museum in Long Island, NY, the Virginia Miller Gallery in Coral Gables, FL, the Waterworks Visual Art Center in Salisbury, NC, the Woodstock Art Association in Woodstock, NY, etc. In addition, her work is in numerous private and corporate collections, including those of Pfizer Chemical, Reader's Digest Corp., A.T.&T., Prudential Life Insurance Company, and the New York City Health & Hospitals Corp. Cari Rosmarin received a B.F.A. from the State University of New York at Buffalo and an M.F.A. from Hunter College in New York City.

*These images are based on a trip I took to Newfoundland. I was quite impressed with the scenery, and I later made the drawing and large painting in oil, from my memories and imagination.*



ENTERTAINMENT #8, 2022  
C-print, artist's frame  
Ed. of 7 + 2 AP  
21,6 x 21,6 in / 55 cm x 55 cm

## MARY SUE

Mary Sue (assumed identity) uses color to a poignant effect in performances rendered as videos, photographs, art objects, and drawings. Under her sobriquet adopted while at ENSA of Dijon, she has had exhibitions in France, Belgium, and Italy and has participated in Art Basel, FIAC, and Art Brussels. Mary Sue's working method, deploying the most advanced digital means, involves a critical reading of real places and situations through the prism of her cartoonish alter ego. Her vast project on childhood and loss, *La Flotte*, gained attention at the Art, ville et paysage festival, 2017, in Amiens. Mary Sue was part of *Making Things Happen* at TMH, Amsterdam, 2017-18, and was TMH's artist in focus at *Independent Brussels*, 2019. She was recently invited to participate in the XXIV International Encounters Traverse Video Festival, Toulouse, and the photography and video art show *Screen Time* at the Samek Art Museum, Pennsylvania. Following the presentation in *11 Women of Spirit: Part 6* at Salon Zürcher, NY, TMH will feature her new work at *Unseen Amsterdam*.

*My work is based on landscape. Landscape, as a construct, allows me to explore different types of space. Rather than "In her autofictions, Mary Sue is halfway between fiction and reality, with one foot in childhood and the other in the adult world, an in-between who does not belong to one side or the other. It is not a question of being unable to make a choice, but of finding a place that can reveal the mechanics of the contemporary world, a place where everything is permitted. This is the place of art.*

*It is a place of contradictions, where things link with and oppose each other constantly, where ardent activism and naive passivity intermingle. It is a place where our hidden prejudices are revealed, and where a false sense of emancipation reins supreme.*

*Mary Sue is the most serious of games—a game that makes fun of the world, while in fact being fully part of it."*

—Mary Sue



*Offering*, 2021  
silkscreen, fabric, acrylic and collage on canvas  
60 x 54 in / 152,4 cm x 137,16 cm

## JESSICA WEISS

Jessica Weiss is a native New Yorker who received her BA from Oberlin College and studied at the New York Studio School in the mid-1970s. Always interested in texture and color she happened upon wallpaper in the early 80's and has been collaging these scraps of domestic culture for their optical and psychological power ever since, combining pieces of wallpaper with silkscreened patterns, fabric and paint.

The artist (who received a National Endowment for the Arts' Fellowship in Painting in 1989) has had solo exhibitions at Outlet Fine Art (Bushwick, Brooklyn), A. M. Richard Fine Art (Brooklyn) and Nicole Klagsbrun Gallery (New York City), and her work has been reviewed in The New York Times, Art in America, TimeOut NY, The Baltimore Sun, and the New York Observer. Weiss has appeared in numerous group exhibitions including "Two Friends and So On" at Andrew Kreps, "Seaworthy" at Edward Thorpe, "Three Degrees of Separation" at Sonnabend Gallery, and "The Stroke" (selected by Elizabeth Murray) at Exit Art. A painting was recently acquired by the Allen Memorial Art Museum at Oberlin College.

*Scavenged decorative imagery drives and informs my work.*

*In the mid 80's questions of domesticity became paramount. As a painter I searched for a mark that felt true to my fundamental abstract aesthetic. These concurrent preoccupations led me to discover wallpaper as both the material and the gesture I sought. Wallpaper, literally a piece of cultural fabric, has become a major source of both content and formal concerns in my paintings.*

*With collage, paint, and a variety of printing methods, I apply patterns as one might use a brush stroke. In an abstract construct a narrative seed is planted with these ready-made designs, ripe with suggestion and association. It is a playful process, I'm pinning, gluing, cutting, printing, trying to surprise my eye into discovering an evocative form in a believable space. These scavenged and collected materials bring a history, texture, and physicality to the work.*

*In the last two years the emergent form has become a figure. These figures hark back to elaborately costumed women I painted in the early 80's. The figures in the new work are holding objects - a gift or an offering. During this difficult time, I have come to view my artistic practice as a gift to myself and an offering to others.*