

22nd edition of a mini art fair  
during the Armory Show in New York

# SALON ZÜRCHER

## *11 WOMEN OF SPIRIT*

Part 1

**March 2 - March 8, 2020**


**Hours:** Tues. March 3 - Sat. March 7: 12 - 8pm  
Sun. March 8: 12 - 5pm

OPENING Reception: **MONDAY, MARCH 2: 6 - 8 PM**  
CLOSING Party: **SUNDAY, MARCH 8: 5 - 7 PM**

EMILY BERGER  
DEBRA DREXLER  
KYLIE HEIDENHEIMER  
CARRIE JOHNSON  
MARGUERITE LOUPPE  
APHRODITE DÉsirÉE NAVAB  
NICOLE PEYRAFITTE  
SUMAYYAH SAMAHA  
CLAIRE SEIDL  
SANDI SLONE  
ERICA STOLLER

**ZÜRCHER GALLERY**

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TUES-SAT 12 - 6 PM AND SUN 2 - 6 PM  
b/w Lafayette and Bowery, subway 



*FOR IMMEDIATE RELEASE*

The 22<sup>nd</sup> Edition of **SALON ZÜRCHER** seeks to represent an emerging art world inside and outside of New York City. Between our two galleries, Zürcher Paris / New York has hosted 21 mini art fairs. Zürcher Gallery is located in the East Village, within walking distance of the New Museum, Lower East Side and TriBeCa gallery districts. The salon will function as an accessible yet impressive, small but representative art fair, offering visitors an intimate alternative to the large-scale, superstore style fairs during the week of The Armory Show in New York

This is the first Salon of its kind, this year showcasing **11 Women of Spirit**, a curated group of woman artists exhibiting and representing themselves in the Zürcher Gallery space.

**OPENING: MONDAY, MARCH 2, 6:00 - 8:00 PM**

**Hours:** Tuesday, March 3<sup>rd</sup> – Saturday, March 7<sup>th</sup>: 12 - 8 pm  
Sunday, March 8<sup>th</sup>: 12 - 5 pm

**Closing Party:** Sunday, March 8<sup>th</sup>: 5 - 7 pm

**Entry to this fair is FREE and OPEN TO THE PUBLIC.**

For all inquiries, please contact:  
**ERNESTO RENDA, Gallery Assistant**  
**studio@galeriezurcher.com**



# SANDI SLONE

Sandi Slone's first solo shows in New York were represented by Acquavella Galleries. Her paintings have since been the subject of over 40 solo exhibitions internationally and are in numerous museum collections including Museum of Modern Art, NY; Museum of Fine Arts, Boston; Hirshhorn Museum Smithsonian Institution Washington, DC; Portland Art Museum, Portland, OR; Museum of Contemporary Art Barcelona, Spain, and many other museum, private, and corporate collections.

Recent museum and gallery shows are: Museum of Fine Arts, Boston, MA (10/26/19- 5/4/20 ); Tibor deNagy Gallery; Sargent's Daughters; Fiterman Art Center, New York, NY; George and Jörgen, London; Galerie Forum Berlin, and DeCordova Museum, Lincoln MA (2018).

Slone's solo exhibitions and works have been featured and reviewed in many publications including The New York Times; Boston Globe; Washington Post; Artforum; Art In America; ARTnews ; the Brooklyn Rail; Artcritical; The Hudson Review, and Interview Magazine.



*Tipping Point*, 2019  
Acrylic and resin on canvas  
60 x 48 in / 152 cm x 123 cm

Sandi Slone is Professor Emerita, School of The Museum of Fine Arts /Tufts University, Boston. She has been painting faculty in Harvard's department of Visual and Environmental Studies, and in the MFA program at the School of Visual Arts, NY. Slone is a founding board member of Art Omi International Artists Residency and The Fields sculpture Park, Columbia County, NY. Born in Chelsea, Massachusetts, she received her BA in Art History from Wellesley College. She has been awarded a Ford Foundation Fellowship and received travel- research grants from the Clarissa Bartlett Foundation, and was awarded several residencies from Triangle Arts Association among others. Slone has lived and made art in downtown Manhattan since 1984.

*I decided to be an artist when I was 15 and saw Rembrandt's Polish Rider at the Frick Museum on my first visit to New York City.*

*I've often worked with oversized brushes—an early series of abstract paintings made with large brooms established my reputation as a young painter. At the same time, I've long had strong feeling for intimate gestures, and unexpected incidents of touch. They keep me involved with visual ideas as metaphors for the materiality and sensuousness of color and light impacting landscape memory and the body, in contrast to the disturbed state of our fraught planet.*

*I don't restrict myself to any one technique or style.*

*Color and touch matter: how the paint gets put down. Touch and color ARE feeling.*

*I pour paint, and sometimes sweep swaths of it. I pay attention to edges, the liminal. I vary my tools, using tiny brushes or my fingers, sponges or very large beautiful brushes.*

*Years later, I still think abstract painting is both a world unto itself— a parallel universe infinitely unknown— and a perfect representation of the world, not unlike music, mathematics and nature in its material spirit.*



# MARGUERITE LOUPPE

Introduction by William Corwin

Marguerite Louppe has been described as an “adventurous speculator, traveling from Braque-like cubist still-lives to the late studio tableau whose geometry and picture-inside-the-picture motifs at once are both reminiscent of DeChirico while also referencing Picasso.” Her oeuvre began with a fascination with the everyday; Parisian street life of the 20’s and 30’s and an introspective view into an artistic/bourgeois woman’s domestic rituals. This focus on the specific aspects of her day-to-day life became an intellectual, theoretical and symbolic examination of the universal idea of the artist and her tools and practices. It also expanded to include a passionate interest in her country home Truffieres, and its interior and exterior landscapes. Her paintings of the Perigordian countryside are considerations of the symbolism of a French rustic country lifestyle and its place in the institution of French painting. Louppe’s choice of subjects involved formalistic as well as symbolic references: Her wagons, farm buildings and field implements take into consideration Millet and the impressionists.



*Studio Still Life with Sketch, c. 1970*  
Oil on canvas, 40 x 206 in / 100 cm x 81 cm

Marguerite Louppe was born in 1902, in Commercy. Her family moved to Paris soon after her birth and settled in the affluent 16th arrondissement. She attended the Collège Moliere, the third public girl’s school in Paris, founded in 1888. She attended classes at a variety of the more casual art schools in Paris until 1926: the Académie Julian, the Academie de la Grande Chaumiere, the Académie Scandinave and the Académie André Lhote. In January 1936, Henri Heraut organized a group exhibition at the Galerie Charpentier entitled “Premier Salon de la Nouvelle Generation” in which was exhibited the “elite of the young painters,” including both Louppe and her husband Maurice Brianchon. That year her painting “Le Bal” (1935) was purchased by the French government and is currently in the Pompidou collection. Further exhibitions at Charpentier continued; “La Femme et les peintres et sculpteurs contemporains” in 1941-42, and included Van Dongen, Bonnard, Maillol, Segonzac, Oudot, Roualt, Braques and Denis. Over the years Marguerite exhibited her work in Paris at Galerie Charles-August Girard, Galerie Druet, Galerie Louis Carré, and Galerie René Drouet. Brianchon and Louppe collaborated on one project, three murals for the conservatoire de Musique et d’Art Dramatique de Paris created in 1943.

In Louppe’s still-lives there is a poetic and autobiographical interest in the workman’s or artist’s table, similar in emotion to the stark and over-simplified and abstracted bottles and pipes of LeCorbusier’s Purist canvasses. In her views of the front of her country house the picture plane becomes crowded with regulating lines and angles; Louppe moves increasingly towards a Diebenkorn-like abstraction. In the final period of her artistic life, Louppe exhibited at Gallerie des Granges in Geneva in 1978, and at the Galerie Yoshii in Paris in 1980. Her final exhibition was at the Galerie Paul Valotton in Lausanne in 1985. In these exhibitions she showed a combination of her faceted and mathematical tablescapes and landscapes, but also a series of spontaneous and lighthearted still-lives.

*Marguerite Louppe is represented by Mr. David Hirsh at Salon Zürcher.*

# ERICA STOLLER

I've been working outside of the city in a quiet, introspective manner for a long time. The work created its own continuity, from paintings on canvas, to maps on paper, cardboard wall pieces moving from 2 to 3 dimensions. Working with durable, industrial materials and at a larger scale, the sculpture, and I, began to move out of relative isolation.

Over time, shapes, colors and materials have been strongly influenced by the landscape, right outside the window: utility poles and the endless strings and coils of cables. Once one sees this confusion, one can't un-see it.

The work is abstract, yet the narrative connects to the landscape and a subtext about infrastructure and technology. But the real subject matter is the stuff it's made of...colorful, smooth, and shiny, with slight movement as well. Paper pieces are not "on" paper, but "of" paper.

An international open-studios/residency in Quebec last summer was an important turning point for my sculpture. Thirteen artists from Canada, China, Sweden and the US were invited to work an old schoolhouse adjacent to the Musee d'Art Contemporain in Baie-Saint-Paul. During the five week project, I made installations that grew from the studio walls, out into the hall, down the three-story stairwell, and even in the women's bathroom. HydroQuebec's enormous pylons marching over the hills were surely influential. Previously, temporary, environmental pieces had exploded out of my studio onto fences, trees, sidewalks, streets, but the Quebec project was more meaningful with colleagues, participants, and many viewers.

I have had two solo exhibitions at A.I.R Gallery, taken part in numerous group shows there and at various venues around the country. In 2004 I helped initiate the A.I.R. Gallery presence at Governors Island which has become an ongoing summer project.

I graduated from Bennington and for many years managed a photo archive dealing with images of architecture.

*My work has moved from two to three dimensions, off the wall, into and then out of corners, crossing, connecting and defining space. The colorful materials, cross-purposed from plumbing and other functional uses may include plastic pipes, cords and connectors, metal bead chain, which are surprising to be seen in this context. Linear elements recall my long-time interest in maps and charts. Suspended units refer to electric lines and cables, the omnipresent but often ignored power grid. Most recently hanging shapes and forms are configured under tension. The forces of push and pull become the subject matter of the work. Along with the materials and the colors, I am interested in the connections, the edges, and the solid emptiness between the linear elements.*



*Archer's Paradox, 2020*  
Plastic tubes, cord, foam, and connectors with  
metal bead chain, links, and D-rings  
90 x 168 x 140 in / 229 cm x 427 cm x 356 cm



# KYLIE HEIDENHEIMER

Born in Gainesville, Florida, Kylie Heidenheimer grew up in St. Louis and now lives and works in New York City. Her solo shows include Hudson's Galerie Gris, Chelsea's Thomas Jaeckel Gallery, J.C. Flowers & Co., Ohio Northern University and Columbia University's Italian Academy. Heidenheimer has participated in group exhibitions and art fairs at Zurcher Gallery's Eleven Women of Spirit Special Edition Art Fair, Waterhouse & Dodd, 56 Henry, Casimir Effect, Abrazo Gallery, Thomas Jaeckel Gallery, Feature, Inc., Storefront Bushwick and Station Independent Projects. Outside of the city, she has exhibited in group shows at Indiana University, Columbus's Irwin D. Miller Architecture Program, UT Knoxville's Downtown Gallery, Galerie Gris, LabSpace and The Hyde Collection. Heidenheimer has attended artist residencies at Yaddo, Blue Mountain Center, VCCA and the Millay Colony. She has an MFA from Hunter College and a BFA from Washington University.

*Tension drives my work. Atmospheres and densities align. Some paint areas embed deep while others hover. Rifts and reverberations occur.*

*Carved-like lines can intersect. Collapsed structures result. The latter are a means by which color and materiality occupy and traverse the support.*

*Space is wrested and twisted. The infinite and haptic merge. Imagery may suggest architecture, landscape or cosmology. Narratives taper to singular sewing pattern-like markings.*

*I find affinity with the work of Lee Mullican, Joan Mitchell and Judith Linhares. A long-abiding influence is Jo Baer's 1983 Art Forum article "I Am No Longer an Abstract Artist". Specifically, I am referring to her post-minimalist call to work with painting's and paint's inherent visual, illusive and physical components.*



*Pyre II, 2018*  
Oil on canvas, 68 x 53 in / 173 cm 135 cm





# CARRIE JOHNSON

Carrie Johnson was born in Kansas City, Missouri, and grew up in the Chicago suburbs. She received a B.A. in Fine Arts from Indiana University in 1979. She was an intern in the Publications department at the Walker Art Center before embarking upon graduate studies in the Yale University MFA program. She graduated with a Design degree in 1982, the same year she received a Ford Foundation Grant and moved to New York City. She worked as an instructor at Rutgers University, teaching design and publications in Newark, New Jersey. She has worked on design projects at Degrippes Gobe, Arnell Group, as well as many freelance projects. She has designed magazines, store interiors, and exhibition graphics along with advertising and branding campaigns. Since 1982, she has also continued to produce paintings and collages. In 2001, Johnson participated in Selections Fall 2001: 12 Views at The Drawing Center in New York. She became a member of A.I.R. Gallery in 2016, and was featured in the Summer Group Exhibition at Anita Rogers Gallery in 2016. A limited-edition collage collection, *Make the World Run More Smoothly*, was published in December 2018 on the occasion of NADA, Miami Beach, Florida, at the A.I.R. Gallery booth. In February 2019 she had her first solo show of paintings at the A.I.R. Gallery which featured 5 large paintings titled *Stratus Lift*. Her work is included in numerous private collections and she is based in New York City.



Announcement Card for *Artist's Dream*

*A selection of paintings and collages from an ongoing new series of work titled In between place will be shown at Salon Zürcher. This past year, I worked on paintings and photographic collages concurrently. I was open to find connections and letting the materiality of the mediums follow their own course.*

*My focus for this series is finding a porous, transparent, emotional, abstract, landscape type of image. The solutions are meant to be more poetic. Working with two different mediums feeds off each other. In the mix, colors and textures are shared.*

*This is the starting point and as I progress there will be more connections between abstractions and realities. As a whole my work centers on the landscape and different ways to interpret and illustrate the feeling of space, texture, and overlapping experiences. In the search, I use all types of visual sources to find unusual combinations and contrasts using a multiple layered approach to make an image.*



*My World, 2019*  
Oil and mixed media on canvas  
36 x 96 in / 91 cm x 244 cm

# SUMAYYAH SAMAHA

Sumayyah Samaha is a Lebanese painter and mixed media artist who has lived and exhibited in New York since the early 1980's. Her most recent solo exhibition was at Carter Burden Gallery, New York, NY, in September 2019.

In addition to numerous solo exhibitions at 22 Wooster Gallery, Wilmer Jennings Gallery at Kenkeleba House, Denise Bibro Fine Art, and Skoto Gallery, Samaha also has an extensive group exhibition history at venues throughout the United States, Europe, and the Middle East. Highlights include American Abstraction: A New Decade at the Southern Alleghenies Museum of Art, Loretto, PA; New York Chronicles at the Virginia Commonwealth University School of the Arts, Qatar VCUQ Gallery, Doha, Qatar (2010); Art in Embassies, US Embassy, Kuwait City, Kuwait (2008-09); In/Visible: Contemporary Art by Arab American Artists—the opening exhibition of the Arab American National Museum and Cultural Center in Dearborn, Michigan (2005); and New York Collections 2002 at the Albright Knox Museum Gallery, Buffalo, NY (2002).

Samaha was a Co-Founder of 22 Wooster Gallery in New York (1978-1988). Awards include grants from the Pollock Krasner Foundation (2016) and the Adolph and Esther Gottlieb Foundation (2015). Samaha is a two-time resident at the Emily Harvey Foundation Residency in Venice, Italy.

I am a Lebanese American artist. I came to the United States on a fellowship to the University of Pittsburgh, PA in 1968. Upon completion of my fellowship I moved to New York City. My answer to my mother's question as to why I left Lebanon was: "I am searching for an exciting life."

*I am primarily an oil painter. My images are abstract. My highest aspiration is to be a master painter.*

*I am totally dedicated to my craft. Every artwork moves me closer and closer to a harmonious, intimate relationship with the medium to effectively tell my visual story.*

*My media besides oil includes charcoal—both on paper and on canvas—watercolor, soft pastel, clay, and monoprinting.*

*"My World," a 36 x 96 inch diptych, is a recent painting from my Lines and Forms series. This mixed media body of work is in oil, charcoal and watercolor. I have worked extensively with these media throughout my career. It was a whimsical thought one day that initiated this work. I asked myself, why not use the oil, watercolor and charcoal on the same canvas to allow each medium to do its own "thing" and help them have a conversation to come to a unified image. I chose to add watercolor for transparency, light, and weight. I made drawings with charcoal and painted with oil and watercolor. Lines in charcoal are loosely drawn for a unifying effect.*

*I started with medium sized canvases and now I am working with diptyques and triptyques. The larger canvases became more complex, more challenging, and finally more exciting.*





# CLAIRE SEIDL

Claire Seidl has been an abstract painter for forty years (and, a photographer for twenty). She was born in Stamford, Connecticut and moved to New York City after receiving her BFA in Painting from Syracuse University. She received her MFA in Painting from Hunter College in 1982. After teaching in the art department at Hunter for ten years, Seidl studied photography at the International Center for Photography in New York. She then continued teaching in the art department of Hofstra University until 2007.

Seidl lives and works in Rangeley, Maine as well as in New York City. Being in Maine has been instrumental to both her painting and photography. She exhibits in Rockland, Brunswick and Portland, Maine and has shown her work with ICON Contemporary Art Gallery, in Brunswick for twenty-five years. A retrospective of her paintings and photographs is scheduled for fall 2020 at the Maine Museum of Photography at the University of Southern Maine in Portland

Seidl exhibits her paintings and drawings in New York, Maine, nationally and internationally. She has had 40 solo shows and participated in over 100 group shows.

Seidl is a member of American Abstract Artists and Chair of the Exhibitions Committee.

*I have been an abstract painter for forty years. I work in oil.*

*I use drawing and mark-making freely and intuitively with a variety of tools including brayers, brushes, spatulas and knives, some of which scrape and gouge the surface creating line and revealing multiple layers of paint.*

*I have no pre-conceived ideas or plans when I paint and adhere to no set of procedural givens. My relationship to painting is not settled, but dynamic and evolving. Each painting is resolved according to its own exigencies; and my job is to look hard and long enough to see them. I seek new ways to mesh surface and space convincingly and always look for new pictorial resolutions.*

*I focus on the visual, but mine is also a personal response to paint that includes emotion. Previous states and underlying incidents are often veiled, like distant recollections or like things seen briefly and now largely forgotten.*

*There is darkness in my paintings, and light; speed and stillness; strength and softness. There is color with its attendant associations. Something is being expressed, something uniquely human.*



*Oranges, 2019*  
Oil on linen, 42 x 38 in / 107 cm x 97 cm



# APHRODITE DÉSIRÉE NAVAB

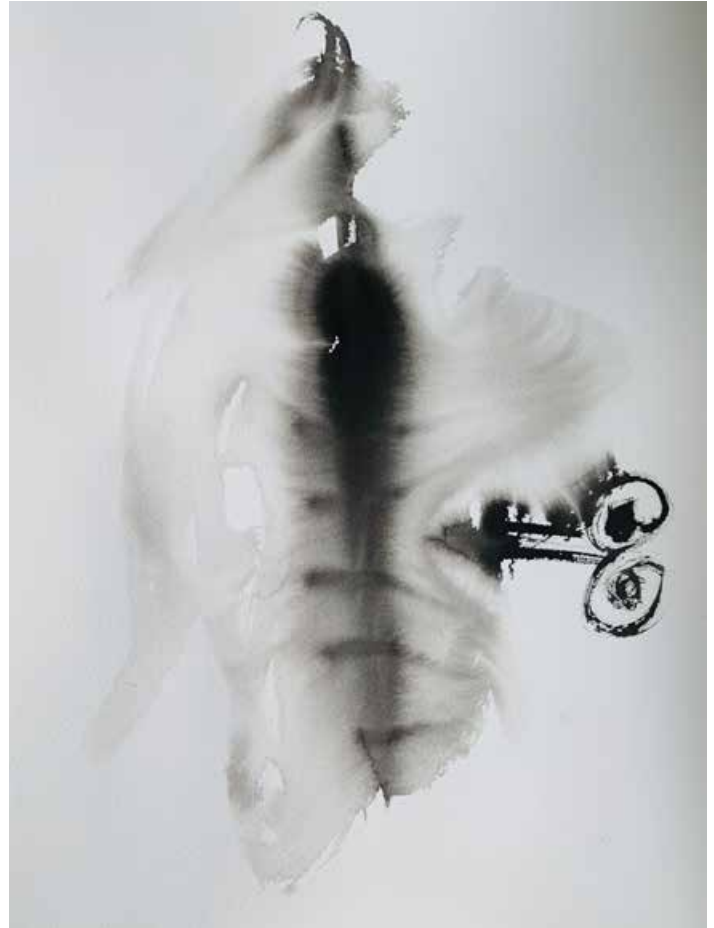
Aphrodite Navab is an artist based in New York City of Iranian and Greek descent (b. Isfahan, Iran). In 2004, she completed an Ed.D doctorate in Art Education at Columbia University. She received her BA magna cum laude in Visual and Environmental Studies from Harvard College in 1993.

Navab's art has been featured in over 150 exhibitions and is included in a number of permanent collections: Crystal Bridges Museum of American Art, the Lowe Art Museum, the Harn Museum of Fine Arts, Casoria Contemporary Art Museum, Naples, Italy, and the Museum of Fine Arts, Arkansas State University. Her most recent solo exhibition, *The Homeling*, was at Johannes Vogt gallery in NYC (Jan.-Feb. 2018). Navab's art was in a traveling group museum show, *Men of Steel, Women of Wonder*, (Feb 9-April 22, 2019) which began at Crystal Bridges Museum of American, then traveled to the San Antonio Museum of Art and concluded at the Addison Gallery of American Art through 2020, where she was awarded the Edward E. Elson artist-in-residency.

In 2018, Navab was invited to be an artist member of the prestigious A.I.R. Gallery (Artists-in-Residence) which is the oldest women's art collective in the USA. In November, 2019 she was voted, unanimously, to serve on the Executive board of A.I.R. It is comprised of five NY artist members who work closely with the director and associate director in making executive decisions for the gallery.

*In Aphrodite Navab's ink drawing series, "Windup Dolls" (2019-present), the same tool which winds the doll, will become the key that frees her. Like her invented heroine, Super East-West Woman, whose chador turns into a cape of agency—transformation, metamorphosis and reinvention are significant strategies for survival explored in Navab's art. This series is inspired by one of Iran's first feminist voices, Forough Farrokhzad (1934-67) and her poem "The Windup Doll" (1959): "More than this, ah yes, one can remain silent more than this...Exactly like a windup doll, one can see one's own world with two glass eyes. One can sleep for years in a felt-lined box, on lace and tinsel. And in response to every obscene squeeze of a hand, one can exclaim without reason: 'Oh, I'm so happy!'"*

*Nineteen ink drawings from this series will be exhibited in the 2020 Special Edition of Salon Zürcher: The 11 Women of Spirit (March 2-8, 2020). Also on display are 10 ink drawings locked inside a Persian jewelry box with a key to unlock it. It is the same key that Navab observed for her ink drawings. She will perform the "reading" of her book for gathered visitors by unlocking the box and freeing the windup doll into the world and to our imagination.*

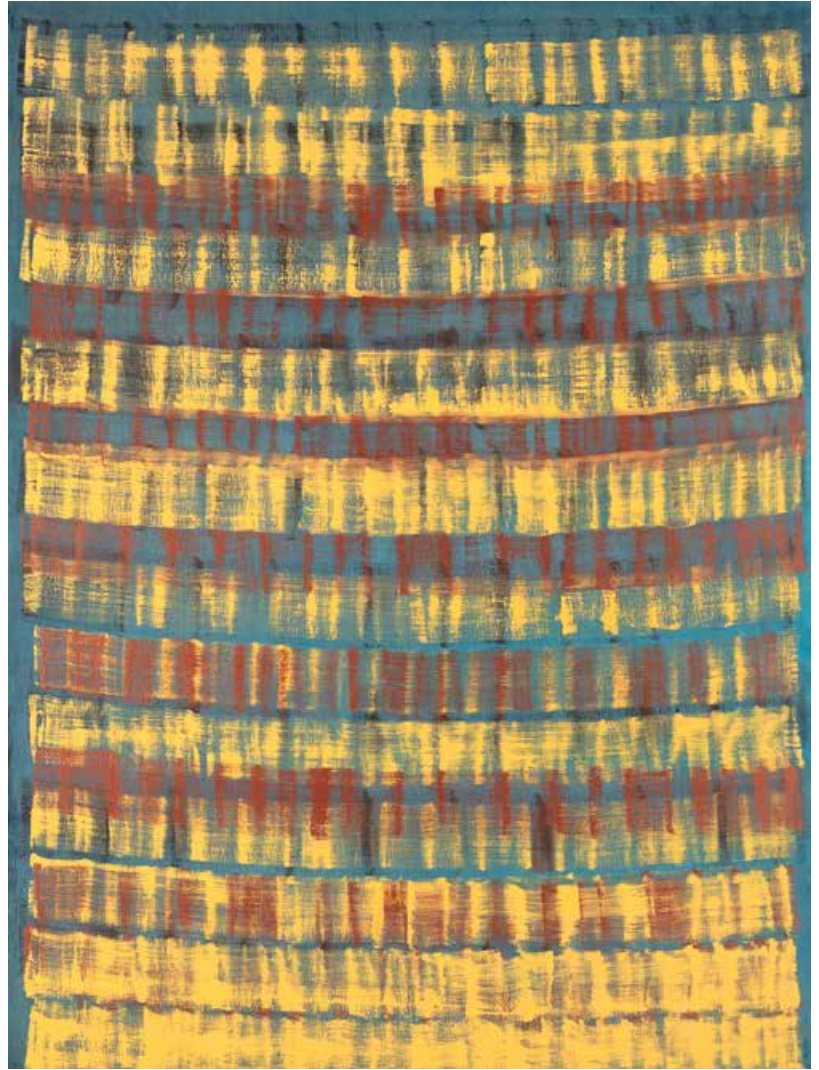


*Untitled from Windup Dolls Series, 2019  
Ink on paper, 16 x 12 in / 41 cm x 31 cm*



# EMILY BERGER

Emily Berger lives and works in Brooklyn, New York. Her work has been exhibited and reviewed widely and is included in many private, corporate and public collections. Recent group exhibitions include Syncopation, a two person exhibition at Odetta Gallery in Chelsea; Blurring Boundaries: The Women of American Abstract Artists, 1936-Present; and Form and Intent at Abstract Project in Paris, France. She is included also in the American Abstract Artists 75th Anniversary Print Portfolio, a traveling exhibition on view this January at Transmitter Gallery in Bushwick. Recent solo exhibitions in New York City include Rhythm and Light at Walter Wickiser Gallery, New Paintings at Norte Maar gallery, and Marking Time at Scholes Street Studio. A graduate of Brown University, she attended the Skowhegan School in Maine and received an MFA in painting from Columbia University.



*Cadence*, 2020  
Oil on wood, 48 x 36 in / 122 cm x 91 cm

*I construct my paintings with repetitive and deliberate gesture that is intuitive but considered. I brush, wipe, rub, and scrape, incorporating the color, texture, and pattern of the wood supports, concealing and revealing underlying layers, working with and against whatever happens as I paint. Chance is an essential element of the process; the unpredictable emerges as I brush across the surface. The rhythm and variety of the bands of paint, the motion of painting, create broken symmetry and light, and a kind of veiled space. The sag or curvature in the structure of marks creates weight and a slight roundedness, evoking gravity and the body in the mix of organic and geometric form. Within the structure improvisation is key. I break up the linearity of the horizontal bands with stuttering or irregular marks made by stopping and starting my hand and arm in a kind of dance evoking sound. The horizontal bands create one kind of rhythmic movement while the marks create an agitated or syncopated pulse. Variations, vibrations and surprise within the structure of movement and mark making are the elements that keep me going. Revealed in the work are traces of revision and thought, unfolding in time. The materiality of paint and surface, evidence of the hand and body and the painter painting, I hope invite the viewer to enter and share in the experience of the work, pay attention to nuance, slow down, move in and out and breathe.*



# NICOLE PEYRAFITTE

Nicole Peyrafitte is a Franco-American multidisciplinary artist born in 1960. Recent works include the 2017 multi-tier exhibition & live performance *Peyrafitte / Joris : Domopoetic Works* at Simoncini Gallery, Luxembourg, featuring her longtime collaboration with poet & translator Pierre Joris. Gallery Simoncini will host a second multi-tier installment in February 2021, including action painting & cooking.

In 2018 she wrote & directed *Things Fall Where They Lie* a documentary feature film starring Steve Dalachinsky & Yuko Otomo. Recent publications include: *Carnet 1 & 2* (RedfoxPress Ireland, 2018), *Landsc0pes* (2018) & *Bi Valve: Vulvic Space/Vulvic Knowledge* (2016) (Plaine Page). Peyrafitte's Action Paintings have been performed in a range of international venues such as CCA Glasgow, Scotland; ENSA Limoges, France; Musée Soulage Rodez, France; Festival Voix de La Méditerranée, Sète, France; Jardin des Cinq Sens et des Formes Premières, Aix en Provence, France; Encuentro Internacional, Durango, Mexico; Casino de Luchon, France; &, in the USA, at The Poetry Project, N.Y.C; Ming Studios Contemporary Art Center, Boise Idaho; San Francisco State University; The Lace Mill, Kingston NY, to name a few. In the creation of these action paintings she collaborated with renowned international musicians such as Michael Bisio, Connie Crothers, Devin Waldman, Holland Hopson, Steve Swell, or Jason Kao Hwang.

Action Paintings in Public Collections include: Musée Paul Valerie Sète and Musée National d'Histoire et d'Art Luxembourg



*Karstic Action - Kingston, 2018*

*KARSTIC-Action Paintings is an open-ended series of live performance works Nicole Peyrafitte started in 2011. These works explore proprioception (sense of body position) & kinesthesia (sense of body movement), as meeting points between painting, poetry, voice & improvised music. Guided by intuition, & bypassing a range of traditional inhibitions, Peyrafitte investigates the porosity of her own conscious- and unconscious-ness with, as tangible aim & outcome, a strong desire to reveal the immanent "soul" of that moment. Most often the markings are done with the feet, either in hand-stand or head-stand, and/or with mouth-sprayed charcoals or other natural pigments — hands are rarely used to mark, except for smaller formats. Each of these events is unique since they arise from & are stimulated by the specificities of site, audience, & the physical condition of the artist.*

*"Learning remembering as the image opens worlds concrete, sensuous. There is no manipulating. I have been needing to retain, regain a beginning; the unwilling sight sense, palpable being — an emergence of my own world form free in space of its expressive determination, of its desire to give light." — Carolee Schneemann*

# DEBRA DREXLER

Debra Drexler maintains studios in both New York and Oahu, and her work is informed by her unique bi-coastal experience. Her large-scale abstract paintings have been featured in three exhibits in 2019-20 at Front Room Gallery, New York. With over thirty solo and over 100 group exhibitions, she has worked with a number of galleries in the New York metropolitan area including Gallery Gary Giordano (two-person, 2017), The Dorado Project (solo, 2016), Van Der Plas Gallery (solo, 2018, 2017, and 2015; three person, 2014), and H.P. Garcia Gallery (solo, 2009, 2010). Group exhibition venues include The Drawing Center, Exit Art, The Curator Gallery, Ground Floor Gallery, Denise Bibro, Sideshow Gallery, Stephan Stoyanov Gallery, Creon Gallery, and Art Finance Partners. She has a forthcoming three-person exhibition at Maui Arts and Cultural Center (2020). In 2017, she received strong reviews in Whitehot Magazine and Arte Fuse, and was featured on The Kalm Report. A recent review (Whitehot Magazine, 2017) described Drexler's work as clearly referencing the long tradition of American abstraction and the established legacy of the New York School. The reviewer, Jonathan Goodman, however, described the work as a "new non-objectivity" that comes out of the current moment. He states that Drexler's painting "quite accurately describes the spirit of abstract art today, in which painting is struggling to break free of the constraints of time."



*Urban Swing, 2019*  
Acrylic on canvas, 84 x 60 in / 213 cm x 152 cm

Drexler's installation, Gauguin's Zombie, which traveled from the Honolulu Museum (2002) to Maui Arts and Culture Center (2003) to White Box-The Annex, New York (2005), continues to be cited in academic publications such as *The Transatlantic Zombie: Slavery, Rebellion and Living Death* (Rutgers University Press, 2015), and *Gauguin's Challenge: New Perspectives After Postmodernism*, (Bloomsbury, 2018). Debra Drexler is a Professor of Drawing and Painting at the University of Hawai'i.

*My work is informed both by participating in the contemporary resurgence of abstraction coming out of New York, and by living in the Post Colonial Pacific for close to three decades. In the 21st century, much of our experience is mediated through the screens of our devices. In contrast, the making and viewing of paintings remains a direct, engaging experience. I aim to take us to a state of timelessness that is primal in its humanity, disconnecting us momentarily from the mediated "now" of our electronic devices, and connecting us to a "now" that gives us a glimpse of the infinite.*

*As a colorist, I provoke unexpected color relationships and the spatial contradictions that come from those interactions. Some of my color choices reference the post digital experience with its highly saturated synthetic color. The luminosity and saturation also mirror the unique quality of light and the over-the-top, tropical color interactions in Hawai'i. I frequently use hot pink, a color with heavily gendered associations. My hot pink brushstrokes reference the "heroic" marks associated with action painting, and feminize them. My work is driven by an athletic painting process, where I work back and forth between the floor and the wall. Numerous layers, which contrast areas of depth and flatness, organic and synthetic color, matt and gloss surfaces, create complex spatial interactions. Often I add an unexpected element that deconstructs and flattens and suggests another reading of space and time.*