

For immediate release



Zenith Gallery Presents:

Women of Zenith Who Have Reached the Zenith!

In Honor of DC being the First City in the Country to be Run by Women
& In Celebration of the 37th Anniversary of Zenith Gallery

Show Dates: January 12- April 26, 2015

At 1111 Pennsylvania Ave, NW, Washington, DC 20004

Opening Reception to Meet the Artists: Wednesday, February 18, 5 - 8 pm

With: Anne Bouie, Renee DuRocher, Margery E. Goldberg, Joan Konkell,
Donna McCullough, Carol Newmyer, Lynda Smith-Bugge, Cassie Taggart, and Joyce Zipperer



I-r: *Windsor Window* by Katharine Owens, *Extrusion* by Lynda Smith Bugge, *En Pointe* by Paula Stern, *Elephant Trophy* by Emily Tucci



I-r: *Raven* by Elizabeth Ashe, *Serenity Courage Wisdom* by Jacqui Crocetta, *Nasty Woman* by Elissa Farrow-Savos,
Neither Mine Nor Yours #11 by Michelle Dickson, *Mari Virens (Green Ocean)* by Susan Freda

Artists = Artists

Kicking off the New Year, and ushering in the 37th year of Zenith Gallery, please join us in celebrating *Women's History Month*. Our current exhibition offers the viewer a chance to contemplate the many contributions women, of all races and ethnicities, have made to the visual arts. According to tradition, in the past a woman's place was in the home, where she was under the tutelage, first of her father and then of her husband. Her main duties were to be a wife and a mother. It was only in the 20th century when women became (almost) universally eligible (legally as well as culturally) to receive the highest levels of artistic training, and to pursue a career in the visual arts. Of course, when you contemplate women of color, you must take into consideration the further obstacles they have faced in being regarded as equal to the task – given our historic, undeniable bias in favor of both white artists, as well as male artists. In short, women artists just want to be perceived as **artists**. Fast-forward to the 1970s, and Margery E. Goldberg founds Zenith Gallery. Travel a little further in time, and you arrive at today's wide array of women working in the arts – dealers, curators in museums, artists, appraisers, framers – you name it! From cast bronze, to glass, to mesh, to carved wood, to paint, to found object, to fiber, and beyond, our current exhibit showcases the unexpected, the lovely, the ironic, and the sublime. These women have created pieces that are at times: ironically sharp-witted, playful or serious, invested in political and social commentary, or personal and autobiographical in nature. Thus, the works are also universal in theme and scope.

Anne Bouie creates work that can be interpreted through the lens of the Afro-Caribbean religion of *Regla de Ocha* that originated with the Yoruba people of Central Africa. Many of her objects do appear to have come from an altar or a shaman's sacred rites. Others may interpret her art as natural extensions of her aspiration as an artist to express the universal themes of order, harmony, growth, beauty and transformation. Bouie herself acknowledges the evocation of pre-conversion European, Native American, and African religious and spiritual traditions and symbolism, when she discusses her artistic process. Though highly trained in education and history, Anne is an artist in the naïve tradition, and draws heavily upon pre-conversion indigenous cultures, which use art to heal, teach, and sustain meaning. The traditions of southern folk artists are also a source of inspiration for her.

Lynda Smith-Bügge “undresses” trees to reveal their beauty and their imperfections. In doing so, she brings forth rough exteriors and explores rich, hidden interiors, thus shaping fallen trees into works of art with spirit, structure, and timelessness. In her view, tree wounds (through their ‘scars’) suggest strength and add expression and history to each of her pieces. Lathe-turned symmetrical, mechanical shapes play off of organic design. Lynda invites you to witness the simple grace of line, texture, and rhythm created by the forces of nature, as presented in each of her works.

Renée duRocher was born in the Quebec province of Canada. She holds a Bachelor's degree in Arts Plastiques (The Sculptural Arts) from the University of Quebec, and is the recipient of numerous prizes and distinctions. DuRocher's works are featured in several private and public collections in Quebec and the United States. These include the Government of Canada, the City of Granby Quebec, the Musée de Beaux-arts de Sherbrooke, the Musée Pierre Boucher, the Centre d'Arts Orford (Quebec), Pratt & Whitney Toronto, the Desjardins Collection, as well as several business as well as private collections within the United States.

Margery E. Goldberg has been a major player in the Washington arts community for more than three decades - as an entrepreneur and gallery owner, curator, activist, arts commissioner, guest lecturer, and wood and furniture sculptor. As an artist, Margery has created more than 300 pieces of sculptured furniture and neon, now in private and public collections throughout the U.S., Canada and Europe. In addition to showing her work in her own gallery, she has been

featured in ten one-women shows in the Mid-Atlantic region, and participated in more than 40 group shows, presented in 13 different U.S. cities.

Donna McCullough is inspired by contemplating the dichotomy between the perception of women as fragile, delicate creatures, and the reality that most women are defined by resiliency and their steely resolve. She employs a juxtaposition of extremes such as: lightness and gravity, suppleness and intransigence, the perceived fluidity of flowing lines and cloth and the reality of cold, hard, solid metal. Her dresses are at once both elegant and imposing – an expression in contrasts and complements.

Carol Newmyer believes that artists are driven to create so that they may communicate; whether it is feelings, ideas, or experiences. She is also a huge proponent of participatory art. She gets excited by the fact that viewers, even viewers who feel they have no artistic talent, can move and change her figurative sculptures to rearrange them and create new forms, balance, tensions and interactions. In her view, it is in these moments of participation that the full circle moment of communication is then complete, in respect to her sculptures. This participatory spirit also extends to her line of unique wearable art jewelry.

Cassie Taggart grew up in a house that at one time had been the home of one of Aaron Burr's mistresses. It is an ancient brownstone that whispered to her of the past. It created in her a sense of existing in multiple places, at multiple times, all at the same moment. Her childhood tended towards odd artistic pursuits. She carved tiny flying saucers and sewed a thousand wee pillows, each methodically 'designed' and given out to baffled relatives. When she was eight, the streets surrounding her house were closed to traffic, covered with crisp white paper, which was later smeared with bloody animal parts. She thought it was a dream, too strange to be real. Today, Taggart circles back and forth as she presents her own, quirky, hallucinatory realities.

Joyce Zipperer creates work that stems from a lifelong interest in the design and construction of costumes and clothing. This fascination eventually led to her sculptures. Throughout history, women have been influenced by trends in fashion, often discounting comfort and health issues. Focusing on women's undergarments, she uses metal "fabrics," carved stone, and welded steel to convey the changing attitudes towards women's bodies as reflected in the style and structure of these garments.

Where: 1111 Pennsylvania Ave, NW, Washington, DC 20004

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Information: Margery Goldberg, 202-783-2963, margery@zenithgallery.com

Gallery Hours: Monday– Friday 8 am- 7pm

(Weekends and evenings enter on 12th St. NW DC 20004, knock and the guard will let you in 24/7.)

Now celebrating 37 years in the nation's capital, Zenith is recognized for its unique mix of contemporary art in a wide variety of media, style and subject. The gallery provides high-quality acquisition, art consulting, commissioning, appraisal and framing services, through its gallery/salon/ sculpture garden off 16th Street at 1429 Iris St NW, WDC 20012. Zenith also curates rotating exhibits at the Eleven Sculpture Space at 1111 Pennsylvania Avenue NW, WDC 20004.