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#artopening #womenartists #nycevents #covidresponse

In the aftermath of COVID-19 — 19 women artists share new works produced during the pandemic, along with personal reflections on what was awakened when they ceded to what presented in the pause.

SACRED PAUSE, SACRED FERTILIZER
Sept 28, 2022 — Jan 4, 2023

CURATED BY Marly Hammer and Lisa Wirth of Work In Progress

Nevelson Chapel at Saint Peter's Church
New York, NY



Opening September 28th—During the COVID-19 pandemic crisis (and social justice movements which ignited during the same period), humankind faced a torrent of emotions: sadness, grief, rage, fear, anxiety, and constant uncertainty.

Nineteen female-identifying artists offer witness, through personal statements and artworks produced during this historic period, on what was awakened in their practice (and within) when they ceded to what presented in the pause.

Sacred Pause, Sacred Fertilizer features **artworks produced since March 2020** drawn from a diverse body of **19 North American women artists**, including:

Anna Cone, Anne Muntges, Ashley Garrett, Dina Cline, Domenica Bucalo, Elspeth Schulze, Esmaa

Mohamoud, Hilary Doyle, Karen Mainenti, Katrina Majkut, Leah Guadagnoli, Linda Colletta, Madeline Donahue, Mara de Luca, Maria de Los Angeles, Marlene Frontera, Natale Adgnot, Nazanin Noroozi, Rachel Klinghoffer

The exhibition is presented by Nevelson Chapel and New York Culture Club in partnership with Midtown Arts Common.

Curator's Statement:

"We're pleased to share with the public this exhibition of new work by women artists—reflecting a range of the personal (and often universal) emotions experienced during the COVID-19 pandemic period.

Of the 19 artists featured, a number are familial caretakers and mothers. Several encountered personal losses and other traumas. Each chose to respond to the pandemic pause, and the constraints that presented, using the language they know best—art making. In choosing works, we asked: What presented in the pause, and how did your art help you navigate towards what comes next? The result offers a unique perspective on what comes when one simply cedes to what presents.

We were deeply inspired by the exhibition space in which this exhibition is mounted—Nevelson Chapel at Saint Peter's Church—designed by artist (and Ukrainian war refugee) Louise Nevelson, as a place of comfort in the heart of midtown Manhattan. This setting provides an inspiring example of how women creators can transform individual challenges into a powerful visual language of universal comfort."

LOCATION

Nevelson Chapel at Saint Peter's Church

619 Lexington Ave (Entrance on E 54th St), New York, NY 10022

DATES

- **Opening Reception** | September 28, 2022 from 6-8pm
- **Exhibition Viewing** | September 28, 2022 - January 4, 2023, viewing Monday-Friday, 8am-5pm; and Sundays 9am-6pm

WORKS PREVIEW

Sacred Pause, Sacred Fertilizer includes **more than 30 works—paintings, sculptures, works on paper, textiles, and photography**. Installed works include:



Something To Be Happy About (2022), Dina Cline

Artist Statement: As I moved through the world during the first year and a half of this warped reality, the paintings would also change with my environment. There is an element in my work that seems to stay true regardless of my physical location; a sense of chaos with some element of optimism tangled in. I often wonder if that feeling [of chaos] will ever go away. The tangerines, bricks, antennae, sardines, (and other things I clutch on to in my work) are symbols for optimism; a reminder to keep going.



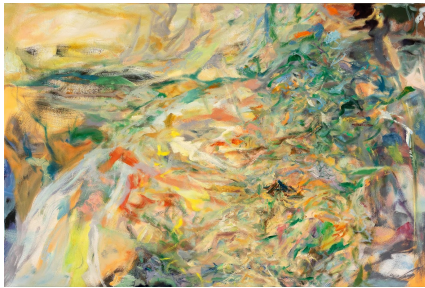
Darkness Doesn't Rise To The Sun, But We Do (2022), Esmaa Mohamoud

Artist Statement: [This body of work] came directly out of the frustrations of June 2020. It was already a difficult time with the effects of a global pandemic sinking in, amongst many other tragedies. As a Black woman, it was a very challenging time to live through... I wanted to create a space for Black people that felt like healing and protection from the noise of the outside world. A space to recharge your melanin—a space to be Black, and not have to worry about your presence. That's when this piece came to me. I wanted to create a field of black dandelions covered in an orange golden hour glow so that Black people could come and be at peace and step away from the reality that we have to live through everyday in our Black bodies.



Gray Gladiolus (2022), Nazanin Noroozi

Artist Statement: My work deals largely with notions of displacement and trauma. In an odd and unpleasant way, the anxiety caused by the pandemic... felt like a familiar place. The apocalyptic aspects of the pandemic are a testimony to how ordinary day-to-day life is charged with a sense of loss and uncertainty. How it can be taken away in a moment. [This work] is based on found images from the remains of the passenger Flight PS752, shot by Iranian missiles in January 2020, killing all 176 passengers and crew. Press images are juxtaposed with painterly gestures, lithograph prints of flowers and dissected drawings of aircrafts parts and engines to address notions of failure, resistance, and longing.



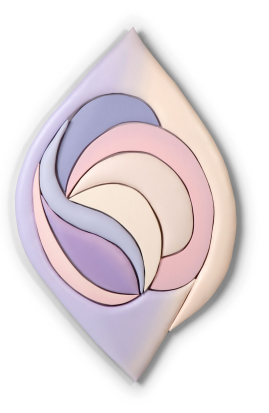
Glefiosa (2022), Ashley Garrett

Artist Statement: The beauty, stillness, and quiet that emerged during the Covid pause offered such grace and luminous subtlety to our looking and listening. It changed my work and what I sought to do in it... I channeled the enormous uncertainty and the not-knowing into the paintings. Like the flow of a natural cycle, my paintings reflect what it feels like to be alive and full of feeling even in the midst of loss and fear. Experiencing the beauty and grace of nature and what it offers if we stop to listen and let it guide our inner feeling was one of the great gifts of Covid.



Memento Mori (2021), Anna Cone

Artist Statement: I lived alone through the pandemic and during the most isolating times I walked through Greenwood Cemetery. After swathes of time speaking to no one at all, the company of spirits was a comfort. I found that the medium of Victorian hairwork creates a similar feel of connection, as it blurs the lines between the human and spirit realms. For example, *Memento Mori* consists of a found ceramic skull encrusted with hair flowers and gemstones. The palate marks time as my hair transitioned from brightly dyed to dull throughout Quarantine. Themes of grief, trauma recovery, and modes of healing pervade this body of work.



Truth Serum (2021), Leah Guadagnoli

Artist Statement: I make three-dimensional wall-based constructions that blend the vocabulary of painterly abstraction with the physicality of sculpture. Colorful reliefs reference life on the sly in chattering similitudes as they spiral like a squash blossom opening, a chicken nesting, a thought pinwheeling between connections. It is not irrelevant that I live and work in a house that was once a church. There are mirrors everywhere. Mirrors cover the siding, losing the home in the exterior. The mirrors inside reflect the weather. The work in the studio, too, represents these reflections, the shards of my domestic life that, entangled, recall each other. But if this work is a window, it looks out over a scene remembered in my forms, echoing shapes of things that fill our eyes over time.

Visit workinprogressventures.com for a complete works list.



CURATORS: Marly Hammer + Lisa Wirth, Work in Progress

It started in 2018, with a conversation between two colleagues in the wake of the #MeToo movement, how women’s voices (and their art) should be taking up more space. With these goals in mind—Marly Hammer and Lisa Wirth founded their feminist practice Work in Progress. Hammer and Wirth focus on helping underrepresented, female-identifying artists “take up space” in an art market that often excludes them. As curators and advisors, Work in Progress is focused on increasing representation of women artists in gallery, institutional, private + corporate collections. “*Sacred Pause, Sacred Fertilizer*” marks the duo’s third public exhibition.

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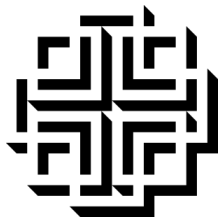
This exhibition is shown in partnership with:



NYC CULTURE CLUB

The NYC Culture Club is a project conceived by brothers Parker and Clayton Calvert, offering spaces for artists, curators and the general public. The organization aspires to provide impactful programs that contribute to the cultural renaissance that New York and the world needs as it comes out of the pandemic. They offer exhibition space for curators and artists to have exhibitions, free of charge—made possible via partnerships with Westfield World Trade Center and the Louise Nevelson Legacy Council. The NYC Culture Club is a 501 (c) (3) nonprofit organization.

nycultureclub.com | [@NYCCultureClub](https://www.instagram.com/NYCCultureClub)



NEVELSON CHAPEL is the only remaining, permanent, fully intact sculptural environment by Louise Nevelson located at Saint Peter’s Church, 619 Lexington Avenue, in midtown Manhattan. More than an artwork, the Chapel is a place of spiritual engagement. Drawing from the deep Jewish roots of the artist, incorporating the themes and images of Christian traditions, the Chapel transcends any singular interpretation in its sacred expression. One of a handful of 20th century chapels by great artists, Nevelson Chapel, stands in the hallowed company of Henri Matisse’s Chappelle du Rosaire de Vence and Mark Rothko’s chapel in Houston, Texas, the only chapel of its kind in New York City.

nevelsonchapel.org | [@nevelson_chapel](https://www.instagram.com/nevelson_chapel)

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