

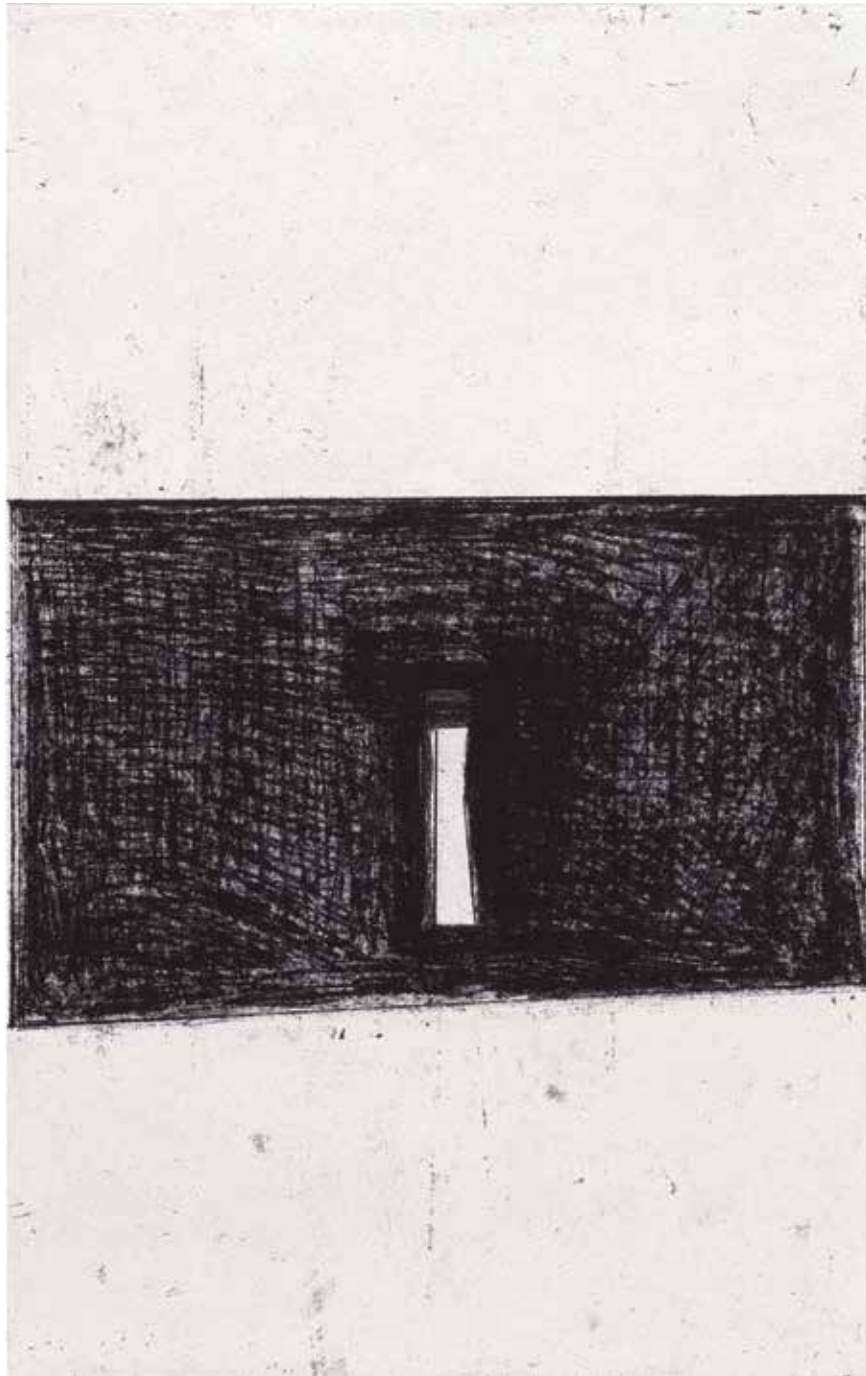
Crown Point Press
Newsletter
Fall 2016

Overview

JOHN ZURIER



Pale Spring. Color spit bite and sugar lift aquatints on gampi paper chine collé. 15-x-9½-inch image on 22-x-15½-inch sheet. All images printed by Emily York in 2016 in editions of 15. See crownpoint.com for more information.



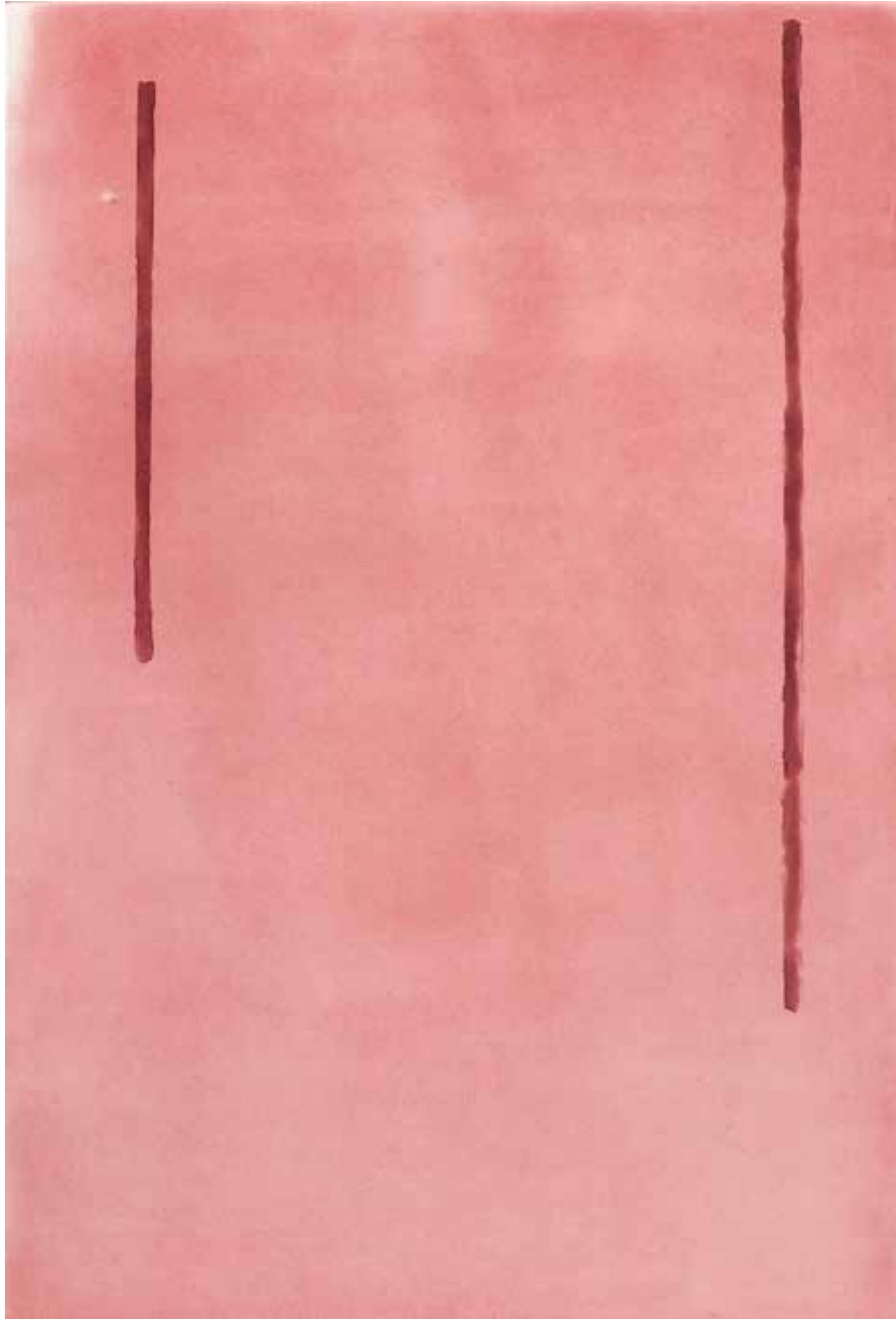
Lighthouse/Mirror. Color soft ground etching on gampi paper chine collé. 15-x-9½-inch image on 22-x-15½-inch sheet.

JOHN ZURIER

Artists are often surprised, I think, after feeling their way for years in their art, to see it suddenly placed into the stream of styles. "John Zurier," wrote David Ebony in *Art in America* in 2015, "commands a distinctive, though rather narrow, path situated somewhere between the ideals of minimalism and the nonchalant look of certain recent abstraction that some critics refer to as provisional painting." And Robert Storr, former senior

curator of painting and sculpture at the Museum of Modern Art in New York, wrote, in the same year, "Zurier counts among the deftest of contemporary anti-expressionists without ever sacrificing the surprises and pleasures of the hand."

The context for both writers was Zurier's exhibition (his fourth) at the Peter Blum Gallery in New York City. Zurier, himself, is from the San Francisco Bay Area. In fact, one of



Echo. Color spit bite and sugar lift aquatints on gampi paper chine collé. 15-x-9½-inch image on 22-x-15½-inch sheet.

Storr's references is to "Bay Area fog" and the "atmospheres [the paintings] evoke." This is probably better, I think, than talking about "anti-expressionism," "minimalism" or "provisional painting." I especially like Eleanor Ray's comment in *The Brooklyn Rail*. She called Zurier's paintings "pieces of weather brought inside as figures."

Zurier, himself, in an interview with John Seed for a web

blog, talks about the Japanese term *jinin*, "naturalness," and says his work "hovers almost at the extreme limit of visibility. This is how I came to monochrome—not out of minimalism or post-painterly abstraction."

Another web writer, Rachel Howard for *SF Gate*, speaks of experiencing a painting as a "private reverie," and quotes Zurier: "We register color as a thing, and then our memories associate



Drifting. Color spit bite and sugar lift aquatints on gampi paper chine collé. 15-x-9½-inch image on 22-x-15½-inch sheet.

with that color, and that causes a double feeling. A memory on the verge. For me, that's a pleasurable sensation."

Zurier's memories just now seem to be at least partially occupied by Iceland, where he has recently found an "unsentimental sense of solitude." He has been traveling there each summer for the past six years. He tells a story of a road trip navigated by a friend who is "not good with directions." After shuffling

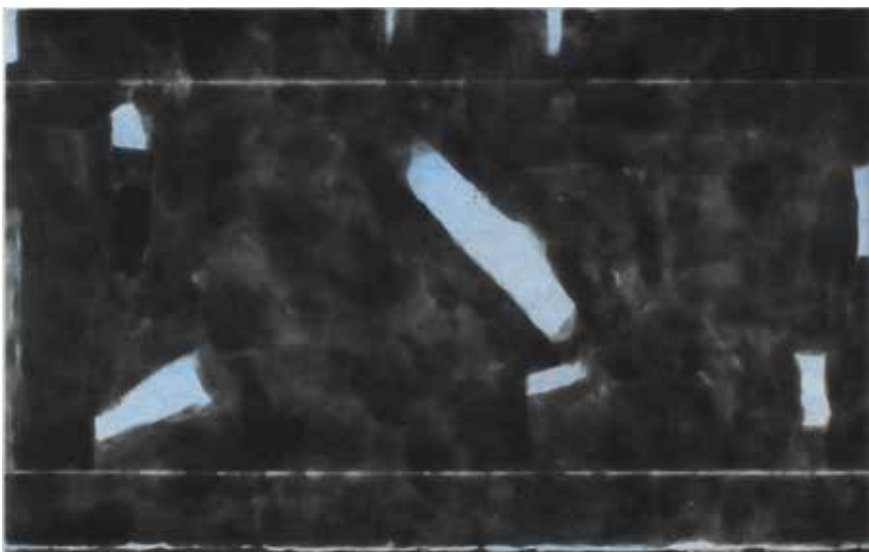
through maps and appearing baffled, the friend said, at a stop, "So this is where we are."

It may take a little time to realize it, but if you respond to Zurier's art, "this is where you are." For me, that's a pleasurable sensation.

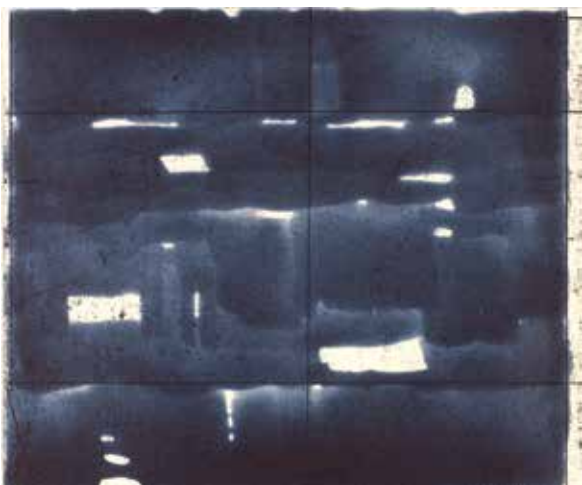
—Kathan Brown



Remember. Color spit bite and sugar lift aquatints on gampi paper chine collé. 18¼-x-12¼-inch image on 25¼-x-18½-inch sheet.



Northern Sea. Color spit bite aquatint on gampi paper chine collé. 9¼-x-15-inch image on 16½-x-21-inch sheet.



Indigo. Spit bite aquatint and soft ground etching printed in indigo on gampi paper chine collé. 7-x-8½-inch image on 14-x-14½-inch sheet.



John Zurier with master printer Emily York, 2016.



John Zurier: Paintings 1981-2014

This book contains 97 full-color reproductions of John Zurier's paintings and is the first comprehensive catalog of the artist's work. Published by Peter Blum Gallery, New York in 2015, it includes an essay by Robert Storr and foreword by Lawrence Rinder. 156 pages, hardbound with linen. \$55.00. Purchase in our bookstore online or phone us.

In the Crown Point Gallery

John Zurier and Friends

September 13 - November 5

In Chicago

ExpoChicago 2016

September 22 - 25

In New York

IFPDA

November 3 - 6