

# Two exhibit at Douglass

NEW BRUNSWICK — New York artist Nancy Azara is showing paintings and sculpture at Douglass College Library and Donald Burgy of Bradford, Mass., tomorrow opens an exhibition of conceptual art in the Douglass College Art Gallery.

the way I feel about the expression of my body in some way or another.

Feature of her show running through Oct. 30 is "The Group, A Mandala," a large wooden sculpture in the Mabel Smith

Douglas Room. Carved from oak, pine and ash, she said, "Specifically it is about my women's group."

More generally, she added, the 1971 sculpture is "about the underlying unity which makes us all the same, and at the same time different, about clear hard thought and flaring insidious emotion."

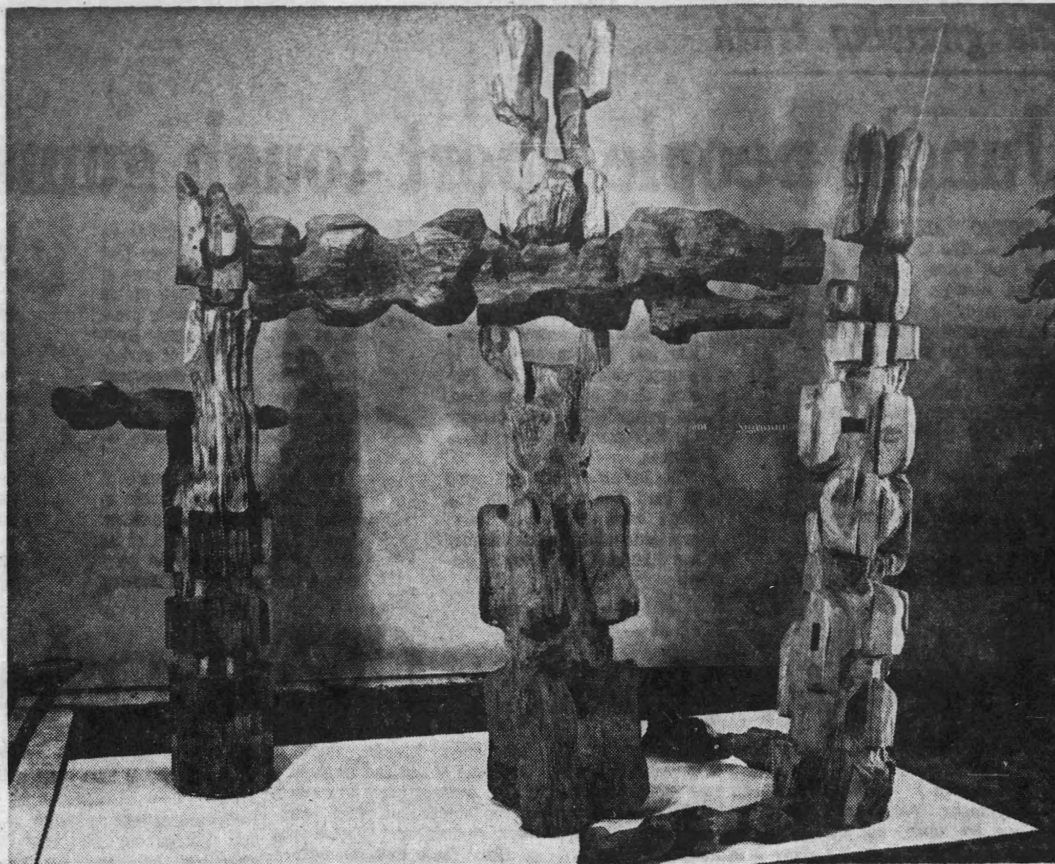
The process of carving is like a journey or adventure in my mind, each time to explore further the depths of what I'm not sure about, but what I suspect is there."

The artist, who is showing six untitled drawings in the lobby, has a lengthy explanation for them. She says her drawings are "working out ideas with color to describe a panorama of my life experiences, to get behind, or beyond, or through a conscious knowledge of myself through listening to the many voices that speak to me."

She will give a public talk on her work in the Mabel Smith Douglass Room at 1:30 p.m. Thursday.

Burgy, who will be exhibiting black and white photographic pieces accompanied by philosophical statements through Nov. 3, received his master of fine arts degree from Rutgers University in 1964. Since the mid-1960s he has been teaching and working at Bradford Junior College.

His show parallels "Skying," the exhibition at Rutgers University Art Gallery. His works deal with stars and the night sky, while those in the Rutgers



ARTIST'S STATEMENT — "The Group, a Mandala," Nancy Azara's wooden sculpture on exhibit at Douglass College Library, is "about my women's group. More generally it is about the group expression of a variety of feelings surrounding any group," according to the New York artist and sculptor.

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Art Gallery relate to the daytime sky.

Burgy will appear with the "Skying" exhibitors on a panel at the latter gallery at 8 p.m. Nov. 2.

Burgy, who formerly did sculpture, now does work that relates to photography, writing and small pamphlets.

His work has been exhibited internationally in such shows as "Plans and Projects as Art" in Bern, Switzerland; "Concept Art" in Leverkusen, Germany, and "99500" in Vancouver, B.C., Canada. In 1970, he participated in both the "Software" exhibit at the Jewish Museum and "Information" at the Museum of Modern Art in New York.

He is the author of several books and pamphlets, including "Art Ideas for the Year 4000" published in Buenos Aires, Argentina.

## Painters go 'Beyond Easel' for current museum show

NEWARK — "Beyond Easel Painting," new exhibition running through December at Newark Museum, presents a diverse group of contemporary works from the museum collection, gifts or purchases acquired during the past four years.

An element common to all works in the show is the artists' freedom to express ideas in media or size beyond the limitations of the formal concept of easel painting. Hence the title.

Styles include the surrealism of Bill Hutson, the subtle abstraction of Cleve Gray and different approaches to optical effects by New Jersey artists Richard Anuskiewicz and Wojciech Fangor.

Each artist has painted on large scale, using large size to increase the sense of immediacy and make it easy for the viewer to experience the overwhelmingly big work. Because size dominates the viewer's attention it is bound to involve

the spectator strongly with the painting itself.

Early this month sculptor Barry Blair will construct a contemporary sculpture in the museum garden, working under a mini-grant from the New Jersey State Council on the Arts. He will set up a four by eight foot box on the ground that will contain neon tubing in the grid design, tree branches and plastics. It will be lighted during museum hours.

Dr. Alice Blount, museum curator of earth science, will deliver a slide talk, "A Geologic Travelog: New Jersey to Alaska," in the science theater at 2:30 p.m. today. She traveled to Alaska last year.

"Behind the Great Wall of China," a free 70-minute color film made by a team of French cinematographers, will be shown at 2 and 3:30 p.m. at the museum Oct. 29. This is one of the earliest and best films to document the emergence of the Chinese giant from its old culture into the modern

world. The film concentrates on showing the life and accomplishments of the Chinese without recourse to politics.

The museum's current planetarium show at 2 and 3 p.m. on Saturdays, Sundays and holidays through Nov. 4 is titled, "The Other Side of the Moon." The side of the moon turned away from the earth is explored with reference to American and Russian space probe information.

Three very bright planets dominate the skies in October — Venus, Jupiter and Saturn, announced the planetarium. Venus rises about three hours before the sun, while Jupiter and Saturn are in the night sky. Jupiter is seen at sunset and remains visible for about three hours. Saturn rises in the east just as Jupiter is setting. The Orionid meteor shower will be visible at 1 p.m. Saturday, Eastern Standard Time, but the presence of a full moon will make observation difficult, according to the planetarium.

Studio director teaches elsewhere

# *Feminist art school to open in New York*

c. N.Y. Times

NEW YORK — It started on the West Coast, the notion that women artists could study to be — well, women artists. And now it's spread East. On March 30, a big benefit at the World Trade Center will salute the New York Feminist Art Institute, an alternative art school, whose two-year program will teach the visual arts in a new and decidedly women-oriented way.

"It will be a school and a national resource center with archives," says the painter and collagist Miriam Schapiro, a prime mover in the new venture, who with the sculptor Judy Chicago, set up a first in 1971: the Feminist Art Program at the California Institute of the Arts. "We hope to give women a chance to examine and respect their own experiences as women, and develop concern for a common goal of making art that's not commercial." And she adds that the program, which attempts nothing less than a re-evaluation of art history and anthropology from a feminist perspective, will employ consciousness raising as a technique to free women to use "the very nature of their lives as the content of their art."

Although the institute, "seeded" so far by a two-to-one matching grant of \$10,000 from the Joint Foundation Support, won't open for business until next September, it's now signing a lease at lower-than-commercial rent for space in the New York Truck Terminal Building, owned by the Port Authority of New York and New Jersey.

Besides Miss Schapiro, the institute's faculty so far includes the sculptor Nancy Azara, the painters Carol Stronghilos and Irene Peslikis, the video artist Selena Whitefeather and Lucille Lessane, who will serve as the school's administrator. On the 44-member advisory board are the artists Louise Nevelson, Louise Bourgeois, Paul Brach, Faith Ringgold and Alice Neel; the writers Lucy Lippard, Kate Millett, Adrienne Rich, Ntozake Shange and Alix Kates Schulman; the art historians Linda Nochlin, Anne Sutherland Harris, Mary Garrard, and such other presences as Gloria Steinem, co-founder of Ms. magazine, Margaret Costanza, former assistant to President Carter, Lynn D. Salvage, president of the First Woman's Bank, and Harriet Lyons, an editor at Ms.

The institute's flexible curriculum will, says Miss Schapiro, incorporate such disciplines as painting, drawing, sculpture, architecture, printmaking, performance, photography, video, film and art history. Students will start out working on a collective project, such as "Womanhouse," a 1972 project of the first Feminist Art Program in California, in which a group of women artists turned an entire house into a fantasy realm that gave free scope to their feelings of domestic entrapment. From collectivity, each woman will work into a program of independent studies, tailored to her own "interests and needs." The school will start with a minimum of 60 full-time students, each paying an estimated tuition of \$875 a semester.

# Women to watch

By BEVERLY STEPHEN



Pat Carroll/Daily News

**E**VERYBODY IS FAMILIAR with those annual "Ten Most Admired Women" lists that always include the obligatory First Lady, past and present, and a couple of actresses. Now Ms. magazine has come up with a new kind of list—"80 Women to Watch in the '80s." And guess what? You probably haven't heard of any of them.

"Other magazines list people who are already known. We feel it is part of our function to introduce women who will influence," Gloria Steinem, Ms. founder and editor, said at a breakfast this week honoring the New York women leaders to watch.

"Eight years ago we had a press

breakfast to announce the publication of Ms.," Steinem said. "There was a lot of skepticism and very small Danishes." By way of contrast, last week there was a full breakfast and a large, enthusiastic audience.

The women's movement, of course, has not died but rather has become an influence in the mainstream of American life. And the upcoming leadership, as reflected in the list of 80 women, is nationwide and diverse. It ranges from women who work on traditional feminist issues like ERA, abortion rights and equal employment, to artists and theatrical directors, farmers and labor leaders.

Some students of history believe the first big feminist movement died out because new leaders did not grow up to replace the original suffragettes. Fears

have been expressed that women were in danger of repeating history if they continued to call only on the famous founding mothers—Gloria and Betty and Bella. This Ms. list, actually only a small sample of the new feminist leadership, should show that the women's movement isn't lacking for leadership.

"The new leaders are women who will take the hopes and issues that were crystallized by the women's movement in the '70s and transform them into concrete institutional changes in the '80s," Steinem said.

Steinem introduced the New York women to watch in the '80s as well as Karen Nussbaum of Cleveland and Joyce Aiken of Fresno, Calif., out-of-town women of the '80s who came to New York for the occasion.



Ruth Watson Lubic (above left), 52, nurse-midwife, anthropologist, and general director of the Maternity Center Association. Carolyn Reed (center), 40, executive director of National Committee on Household Employment. "We're about upgrading the traditional roles

women have been in for a long time," Reed says. Lynn Campbell (above right), 24, coordinator of Women Against Pornography in New York who has also worked with farm workers in California and will join forces with the National Committee on Household Employment.



Jane Porcino (upper left), 56, coordinator of the National Action Forum for Older Women and director of the gerontology department at SUNY at Stony Brook. Karen Sauvigne (upper right), 31, founded Working Women's Institute, which pioneered in bringing the issue of sexual harassment on the job to national attention. Patricia M. Cloherty (left), 37, founder and president of Tessler and Cloherty Inc., an investment banking and venture capital firm, predicts we're going to see an entrepreneurial revolution among women in the '80s. Donna Ecton (right), 32, vice president and area director of Citibank and the first female president of the New York alumni club of Harvard Business School.



Nancy Azara (above left), 40, a sculptor and teacher who is cofounder and director of the New York Feminist Art Institute. She would like to see women's handwork included in the definition of art. Lisa Desposito (above right), 24, N.Y. director of Catholics for a Free Choice, a group that believes that it is a women's right to make her own decisions about contraception and abortion.



Marian Hunter (left), 35, film maker, president of Herstory Films. Hunter is making a film on the 1980 census statistics as they describe the life of women.



Karen Nussbaum (left), 29, of Cleveland, Ohio, national director of Working Women, National Association of Office Workers. The diversity of female leadership, she says, shows "the penetration. There's no getting rid of us now." Irmgard Hunt (center), director of Consumer

Action Now, Inc. Her goal is to encourage women's entrance into traditionally male energy-related employment. Victoria Rue (right), 33, playwright and director, who founded Hospital Audiences, Inc. to bring productions into institutions.



Joyce Aiken, 48, of Fresno, Calif., is head of the art department at California State University, Fresno.



TOM MONASTERDAILY NEWS

Women's Center for Learning directors Nancy Azara and Virginia Jaramillo with Greene Street Cafe owner Tony Goldman. He'll host gala for the school.

## ***A bid for learning***

What would you give to have an Andy Warhol-autographed tie? How about a pair of Gloria Steinem's aviator glasses? A Bella Abzug hat? Or maybe a copy of Dr. Seuss' "Yertle the Turtle"—autographed by Carol Bellamy?

You'll have the chance to bid when the New York Feminist Art Institute holds a gala benefit auction launching its Women's Center for Learning, Feb. 20, noon to 5 p.m. at the Greene Street Cafe.

For three years, NYFAI has been helping women relate their personal lives and experiences to art. The Women's Center for Learning, according to co-director and artist Nancy Azara, was established to broaden the curriculum with day, evening and weekend workshops on health, language and analytic thinking, money, journal writing and more.

The benefit and auction, to raise funds for scholarships, includes a buffet lunch from noon to 2 p.m., an auction from 2 to 4 p.m. and a post-auction party. Guest auctioneer is Felipe Luciano of ABC, who will auction off the items mentioned above, along with sculpture, prints, drawings, paintings and photographs from nearly 50 artists, including Louise Nevelson, Alice Neel, Kenneth Noland and Moses Soyer.

Works to be auctioned will be on view at the Greene Space Gallery, adjoining Greene Street Cafe at 101 Greene St. in SoHo, from Feb. 16-19, 10 a.m. to 5 p.m. and on Feb. 20, from noon on. Tickets are \$25; for ticket information, call 242-1343. —Judy Linscott