

Barbara Zucker

Born, Philadelphia, PA. Lives and works in Burlington, Vermont, and New York, New York.

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Education

University of Michigan, BS in Design
Hunter College, MA
Cranbrook Academy of Art

Selected One Person Exhibitions

Barbara Zucker: Time Signatures, The Gershman Y, Phila., Pa. 2007
Time Signatures: Tufts University, Mass., 2005
Universal Lines: Homage to Lilian Baker Carlisle and Other Women of Distinction"; Amy Tarrant Gallery, The Flynn Center for the Performing Arts, Burlington, Vt., 2001
Robert Hull Fleming Museum, Burlington, VT, 1998, 1980
One Great Jones Gallery, NYC, 1997
Paley Gallery, Moore College of Art, Phila., PA, 1996 (catalog)
"For Beauty's Sake," Artists' Space, NYC, 1994
Haeneh Kent Gallery, NYC, 1990
Webb and Parsons, Burlington, VT, 1989, 1991
Benjamin Mangel Gallery, Phila., PA, 1989
The Sculpture Center, NYC, April, 1989
Pam Adler Gallery, NYC, 1983, 1985
Swarthmore College, PA, 1983
Fine Arts Center, University of Massachusetts, Amherst, 1982
Joselyn Art Museum, Omaha, Nebraska, 1981
Robert Hull Fleming Museum, Burlington, VT, 1981
Robert Miller Gallery, NYC, 1978, 1980
Pennsylvania Academy of Fine Art, 1980
Marion Deson Gallery, Chicago, 1979, 1985
112 Greene Street Gallery, NYC, 1976
A.I.R. Gallery, NYC, 1972, 1974
Rutgers University, Douglass College, New Brunswick, NJ, 1973

Selected Group Exhibitions

'Radical Lace and Subversive Knitting", The Museum of Arts and Design, New York, 2007

"From the Inside Out: Feminist Art Then and Now", New York, 2007

Winter Salon , Lesley Heller Gallery, December, New York, 2006

"Selfish", curated by Lori Waxman, 128 Rivington, New York, 2004

Reading Between the Lines", curated by Joyce Kozloff; Wooster Arts Space, New York, 2003

"Drawing Conclusions: Work by Artists Critics", curated by Judith Collishan, New York Arts, New York, 2003

"The Art of Aging", Hebrew Union College Museum, New York, 2003-2004; traveling exhibition, through 2006.

"Ten Vermont Women", Robert Hull Fleming Museum, Burlington, Vermont, 2003

"Spirited Women", Brattleboro Museum of Art, Brattleboro, Vt., 2003

"F.F. Line", Chelsea Art Museum, curated by Judith Collishan, New York, 2003

"Prints From Vermont Studio Center Press", Robert Hull Fleming Museum, Vermont, 2002

"The Likeness of Being: Contemporary Self Portraits by Sixty Women," curated by Judith Stein, DC Moore Gallery, NYC, 2000

"Picturing the Modern Amazon," New Museum of Contemporary Art, NYC, 2000

"Body," curated by Saralyn Reece Hardy, Salina Art Center, Salina, Kansas, 1999-2002

"Chiaroscuro," Brooklyn, NY, 1998

"25 Years of A.I.R.," curated by Elke Solomon, NYC, and Brooklyn , NY, 1997-98

"Parallel Universes," Eighth Floor Gallery, curated by Amy Cheng, NYC, 1997

One Great Jones, NYC, June/August, 1997

"Drawing From the Source: Miriam, Women's Creativity And New Ritual," HUC, New York, 1997

"Terra Firma," The Art Gallery, University of Maryland at College Park, 1997

Art in Embassies Program, Bern, Switzerland, 1996-2000

"Projects and Proposals," SUNY Plattsburgh Art Museum, 1996

"News, Surprise, and Nostalgia," (invitational), Hunter College Gallery, NYC, 1995 (catalog)

"Love Flight of a Pink Candy Heart," curated by Michael Duncan, Holly Solomon Gallery, NYC, 1995

"In 3 Dimensions," curated by Charlotte Streifer Rubenstein, Snug Harbor Cultural Center, Staten Island, NY, 1995 (catalog)

"Artists Select," Artists' Space, NYC, 1994

Selections from the Scott Memorial Study Collection; Works on Paper, Bryn Mawr, PA, 1993

"Cross-Currents of Influence," curated by Peter Gallo, Brattleboro Museum, Brattleboro, VT, 1993
 "Object Lessons," curated by Barbara Zucker, OIA sponsored exhibit, The Police Building, NYC, 1993
 "Songs of Retribution," curated by Nancy Spero Anderson Gallery, NYC, 1993
 American Academy and Institute for Arts and Letters, NYC, 1992
 "Small Scale Sculpture," Rice University, Houston, Texas, 1991
 "From A to Z: Prints and Drawings from the Permanent Collection," Fine Arts Center, Univ. of Mass., Amherst, 1991
 "Burning in Hell," curated by Nancy Spero, Franklin Furnace, NYC, 1991
 "Traditional Sources, Contemporary Visions," Webb & Parsons- North, organized by Shelburne Museum, Burlington VT, 1991
 "Wood Transformed," Boston College Museum, 1990
 "Lines of Vision," Hillwood Art Gallery, Long Island University, and USIA traveling exhibition, Europe, 1989/90
 "Art of the 20th Century," Hood Art Gallery, Dartmouth College, 1988
 "Yale University Faculty Exhibition," Art and Architecture Gallery, New Haven, CT, 1987
 "Issues That Won't Go Away," Heresies, PPOW, NYC, 1987

 "Sculpture of the '80's," Queens Museum, NYC, 1987
 "Standing Ground," Contemporary Arts Center, Cincinnati, OH, 1987
 "Artists at Hunter: A Selection of Graduates," NYC, 1986
 "Homage to Ana Mendieta," Zeus-Trabia Gallery, NYC, 1986
 The Palladium, sponsored by The Guerrilla Girls, NYC, 1985
 "A Decade of Visual Arts at Princeton, 1975-1985," Princeton University, 1985-86
 "Ten," University Gallery, U. Mass., Amherst, MA, 1985
 "The House and Garden," 10th Anniversary Exhibit, Nassau County Museum of Art, Roslyn, Long Island, NY, 1985
 "American Art, American Women," Stamford Museum, Stamford, CT, 1985
 "Small Monuments," Tyler Gallery, Tyler School of Art, Philadelphia, PA, 1985
 "Large Scale Drawings," Ind. Curators, Inc., 1985-87 (traveling exhibit)
 "Staged Stages," Bernice Steinbaum Gallery, Ltd., NYC, December, 1984-86
 "American Women Artists Show," Sidney Janis Gallery, NYC, February, 1984
 "Contemporary Artists in Vermont," Robert Hull Fleming Museum, Burlington, VT, 1984
 "The Tradition in Steel," Nassau Art Museum, Roslyn, Long Island, NY, 1983
 "Sculptors' Drawings," Boston Museum School of Fine Arts Gallery, Boston, MA, 1983
 C.W. Post, L.I. University, "10 Year Retrospective," with Ann Sperry, 1984 (catalog)
 Affects-Effects, Philadelphia College of Art, 1982
 "Dynamix," Contemporary Arts Center, Cincinnati, OH, 1982-83 (traveling exhibition)

"Selections from the Fabric Workshop," Contemporary Arts Center, Cincinnati, OH, 1982, (traveling exhibition)
 "Polychrome Sculpture," Lever House, NYC, 1982
 Arthur Roger Gallery, New Orleans, LA, 1981
 "Recent Acquisition," University of Colorado Art Galleries, Boulder, CO, 1980-81
 "The Great American Fan Show," Lerner Heller Gallery, NYC, 1981,
 Reynolds/Minor Gallery, Richmond, VA
 Douglass College, New Brunswick, NJ, Women Artists Series Retrospective, 1981
 "Decorative Sculpture," curated by April Kingsley, sculpture center, NYC, 1981
 Creative Time, Inc., First Precinct House, Old Slip, NYC, 1980
 "Pattern," Ohio, Wesleyan University, 1980
 "Drawing of a Different Nature," curated by Lynda Benglis, Portland Center for the Visual Arts, 1980
 "Painting and Sculpture, 1980," Indianapolis Museum, Indianapolis, IN, 1980
 "On Wards Island," Organization of Independent Artists, Wards Island, NY, 1980
 "Supershow," Hudson River Museum, NY, traveling exhibition through 1980
 Hans Strelow Gallery, Dusseldorf, Germany, 1979
 Marion Locks Gallery, Philadelphia, Fabric Workshop Group Show, 1979
 "The Decorative Impulse," ICA Phila., PA; La Jolla, CA, 1979
 "Custom and Culture," Creative Time, Inc., NYC, 1979
 Robert Miller Gallery, Gallery Group Show, 1979
 Artpark, Lewiston, NY, 1978
 "Pattern and Decoration," American Foundation for the Arts, Miami, FL, 1977
 "Ten Approaches to the Decorative," Alessandra Gallery, NYC, 1977
 "Improbable Furniture," ICA Phila., MCA Chicago, and ICA La Jolla, CA, 1977
 "Small Objects," Whitney Museum, NYC, 1977
 "Seven Sculptors," ICA Boston, 1974
 "Twenty-Six Contemporary Women Artists," curated by Lucy Lippard, Aldrich Museum, Ridgefield, CT, 1971
 "Using Walls," The Jewish Museum, NYC, 1970

Selected Bibliography

Newsday, review, Radical Lace and Subversive Knitting, February, 2007
 The New York Times, review, Radical Lace and Subversive Knitting, February, 2007
 Time Signatures, catalog, The Gershman Y, essay by Miriam Seidel, 2007
 Time Signatures, catalog, Tufts University Gallery, essay by Amy Schlegel, 2005
 New York Times, 'The Art of Aging', by Grace Glueck Jan. 2004
 From the Inside Out:: Feminist Art Then & Now, catalog, February, 2007
 Review, "A Wrinkle in Time" by Julia Goldman, black & white reproduction, The Jewish Week, p.38, Dec., 2003

The Wrinkle Comes of Age, Hadassah Magazine, by Rahel Musleah, p.p. 31 - 34, April, 2004
 The Art of Aging, Hebrew Union College Museum, reproduction, catalog, p. 97, 2003
 Spirited Women, essay by Mara Williams, b & w. reproduction, Brattleboro Museum, 2003
 Art New England, review, Peter Gallo, February/March, p.44, 2002
 Weekly Planet, by Natasha Gerbart, p. 24, Arts, b & w reproduction, February, 2001
 Interior Design Magazine, "Low Key", February, 2000
 Elle Magazine, "The Woman in the Mirror", Robin Cembalest, January, 2000
 Review: The Critical State of Visual Art in New York, by Joel Silverstein, February 1, 2000
 The New York Art World, review by Joyce B. Korotkin, February, 2000
 NY ARTS, vol. 5 no. 1, review by Rachel Youens, "The Likeness of Being: Contemporary Portraits of 60 Women," b&w reproduction, 2000
 Art News, "The Likeness of Being", by Carol Diehl, April, 2000
 The Nation, "Lost in Amazonia," by Wendy Steiner, May 15, 2000
 ARTnewspaper.com, "The Likeness of Being", 2000
 The New York Times, "Shaking Up Stereotypes with Muscles. Lots of Them." by Roberta Smith, p.E39, April 7, 2000
 Seven Days, "Back Talk," by Paula Routly, January 19, 2000
 _____ The New York Times, Art in Review, by Grace Glueck, January 21, 2000
 Art News, "Mirror, Mirror" November, 1999
 Art New England, "For Beauty's Sake, Sculpture by Barbara Zucker," review by Peter Gallo, 1998
 Networking, University of Vermont, cover, interview p. 3, b&w reproductions, spring 1998
 _____ The Burlington Free Press, cover of weekend section, p.3, color reproductions, April 2, 1998

Outlook, "Body Art, Six Women Artists in Dialogue worth the Female Form," January 28, 1997
 The Sun, "Women Artists Address the Subject of Women," John Dorsey, February 23, 1997
 Washington Post, Jan 26, 1997, Paul Richard, Art
 "Terra Firma," gallery catalogue and essay by Saralyn Reece Hardy, b&w reproduction, 1997
 Village Voice, "Art Choices," March, 1997 by Kim Levin
 New York Arts Magazine, "Women Can Be Funny Now," by Amy Cheng, May, 1997
 Art Papers, vol. 21, issue 3, George Howell, May/ June, 1997
 Sculpture Magazine, December, 1997, pp. 32 - 37, color reproductions; article by Amy Ingrid Schelegel
 Art News, review, b&w rep. by Mary Tompkins Lewis, 1996

M/E/A/N/I/N/G, "Contemporary Art Issues," vol.19/20; eds., Susan Bee, Mira Shor, pp. 124,129; New York, May, 1996

Cultural Economies: Histories from the Alternative Arts Movement, NYC, Julie Ault, published by The Drawing Center, 1996, pp. 25, 26

Florine Stettheimer: manhattaan fantastica, editors Sussman and Bloemink, Whitney, Abrams, pub., pp: 63,64; 135, 1995.

The Power of Feminist Art, NY, Abrams, 1994, pp. 108; 210, EPS: M. Broude, M. Garrad

Art in America, review by Nancy Princenthal, Oct., 1994, pp. 136, 137

Wall Street Journal, review, Amy Gamerman, April, 1994, p. A 16

Art New England, review, DEC 93/ JAN 94 Issue, pp. 62, 70, Charlet Davenport

Art News, "Object Lessons," review by George Melrod, May 1993

Village Voice, "Wake Up Call," by Arlene Ravin, exhibition "Object Lessons" cited, March 1993. (p.88)

American Women Artists, Past and Present, Vol. II, Eleanor Tufts, pp. 489-490, Garland Press, 1989

New York Times, Review, John Russell, April 7, 1989, p. c20

New York Times, "Staging a Celebration of the Cow," Sally Johnson, p. 32, June 26, 1988

The Boston Globe, News, Douglas Wilhelm, pp. 33,38, June, 1988

Art New England, "The Disappearing Cow: Artists Express Their Concern for Vermont's Changing Landscape," Pamela Polston, pp. 16, 17, July August, 1988

Journal Bulletin, Providence, RI, "Note from the North: How Great Cow Art,"

Marialisa Calta, pp. 26-27, July 24, 1988

Vanguard Press, "The Future of Cows," Pamela Polston, pp. 14-15, June, 1988

Times Argus, "Unique Exhibit Focuses on Loss of Family Farms," Laura Hambleton, pp. 21, 24

"Searching Out the Best: 1977-1987," Morris Gallery, Penna Academy of Art, catalog, 1987

"Standing Ground," Contemporary Arts Center, Cincinnati, OH, 1987, catalog

Village Voice, "80's People," Gary Indiana, p. 81, June 30, 1987

Contemporary American Women Sculptors, Virginia Watson-Jones, Oryx Press, 1986

"A Decade of Visual Arts at Princeton, 1975-1985" catalogue, 1985

"The House and Garden" catalogue, Nassau County Museum, 1985

The Pluralist Era, Corinne Robbins, pp.59, 60, 133, Harper and Row, 1985

Art News, Summer issue, p. 121, review by Ronny Cohen, 1985

The Miami Herald, Friday, January 18, 1985, p. 10D, review by H. Kober

Art New England, "The Women's Movement and the Art Professional," Patricia Hills, pp.6, 21, March, 1985

Art News magazine, Summer, 1985, cover and pp.78-84: interview by Emmie Donadio; article by Judith C. Von Wagner

"Barbara Zucker & Ann Sperry" catalogue, 10 year retrospective, C.W. Post, L.I.U., 1984
 New York Times, review by John Russell, p. 20c, February 22, 1985
 "Barbara Zucker: Her Insistence on the Growth of Forms" catalogue with essay by Rosemary Mayer, Greenwich Library, 1984
 Artforum, review by Jean Silverthorne, p. 83, November, 1983
Overlay, Lucy Lippard, Pantheon Books, pp.58, 59, illus., 15D b&w, 1983
 Art in America, review by Kenneth Baker, pp. 184-185, b&w reproduction, October 1983
 The Village Voice, review by Kim Levin, June 28, 1983
 Art News, review by Meg Pearlman, September, 1983
 Arts Magazine, "Barbara Zucker" by Richard Martin, p. 15/ color photo, Fall, 1983
 New York Times, "There is No Such Thing as Women's Art, Just Good Art," by John Russell, Arts & Leisure Section, Art View, pp.1 and 25, b&w photo, July 24, 1983
 New York Times, "Art: Barbara Zucker and Her Sculptures," John Russell, p. 24c, June 10, 1983
 Art New England, cover and pp. 14-15, January, 1983
 New York Times, John Russell, cited in review, June, 1982

 _____ 112 Greene Street, New York University Press, pp. 86-88, 370-371, 1982
 Barbara Zucker: Catalog, Joslyn Art Museum, Omaha, Nebraska, 1982
 "Dynamix," catalogue, Contemporary Arts Center, Cincinnati, Ohio, 1982
 Artforum, review by Jean Silverthorne, 1981
 Vermont Public Radio, interview, June, 1981
 Soho News, "The Not Plainer Dimension," review by John Perrault, 1981
 New York Times, review by John Russell, 1981
 Art News, "For the First Time Women are Leading..." by Kay Larson, cover photo and article, October, 1980
 Art in America, review by Jean Silverthorne, October, 1980
 New York Times, review by John Russell, February, 1980
 Village Voice, "The More, the Merrier" by Carrie Rickey, October 29, 1979, b&w reproductions
 Artpark: The Program in the Visual Arts, 72-75, Artpark, Lewiston, NY, 1979
 Soho Weekly News, "Custom-Made," John Perrault, May 17, 1979
 New York Times, "Artists of the Customs House," Grace Glueck, May 4, 1979
 Art in America, Carter Ratcliff, September/ October, 1979, pp. 120-121
 Arts Magazine, "Conduits of a Feather Flocked Together: Barbara Zucker's New Sculptures," Carrie Rickey, 1978
 Casa Vogue, "Monstre," (review of Improbable Furniture Show), October, 1977
 Arts Magazine, "Barbara Zucker," Jay Gorney, 1977
 Artforum Magazine, "Approaching the Decorative," Jeff Perrone, 1976
 Who's Who in American Art, 1975- present
 Art News, review by Ellen Schwartz, May, 1978
From the Center, Lucy Lippard, Dutton, 1977

Ms. Magazine, "Bypassing the Gallery System," Marcia Tucker, 1972

Selected Teaching, Lectures, Workshops

Chair, Department of Art, University of Vermont, Burlington, VT, 1979-1984

Professor of Art, University of Vermont, 1979-2000

Vermont Studio Center, Johnson VT, on-going visiting artist

Pennsylvania Academy of Fine Arts, Phila., Pa., 1996, 1984

The New York Studio School, Lecture Series, NYC, 1993

University of Penna. - Visiting Artists Graduate Program, 1988

Yale University, Visiting Professor, 1987-1988

Tyler School of Art, Phila., PA, 1986

Skowhegan School of Art, Skowhegan, Maine, Summer, 1984, 1987

Boston Museum School of Fine Arts, Residency, 1984

Philadelphia College of Art, 1977-79

Princeton University, 1975

Selected Panels, Juries, Writings, Curating

Feminist Art: A Reassessment: M/E/A/N/I/N/G online forum, February, 2007

M/E/A/N/I/N/G: An Anthology of Artists' Writings, Theory, and Criticism, edited by Mira Schor and Susan Bee, Duke University Press, 2000.

Mother Reader: Essential Writings on Motherhood, edited by Moyra Davey, Seven Stories Press, 2001

"Aftermath", exhibition of sculpture by Wendy Hirschberg, paintings by Leigh Burton, curator and essay; A.I.R. Gallery, New York, and Fleming Museum, Burlington, Vermont, 2004

"The Mating Habits of Lines: Sketchbooks and Notebooks of Ree Morton," co-curator of exhibition and catalog; Fleming Museum, Burlington, VT, The University of the Arts,

Phila., PA; Art in General, NYC, 1999-2002

Juror, Scholastic magazine Young Scholars Awards, 2003

Juror, ARC Gallery, Chicago, Illinois, 2002

Juror, Institute of International Education, selection of candidates for Fulbright and foreign-sponsored awards, 1994-95

Juror, Illinois Arts Council, Chicago, IL, 1992

Yaddo, Juror, 1987, 1989, 2004

Artists Advisory Board, the New Museum, NYC, 1985, 1986

Vermont Board of Architects, 1986-7 (public member)

Chair, Studio Sessions, College of Art Association Conference, NY, February, 1986

Board of Directors, College Art Association, through 1986

Adjudicator, National Foundation for Advancement in the Fine Arts,
(Administered by ETS, Princeton, NJ), 1984-1987
Advisory Board Member, Vermont Women's Caucus for Art, 1978-80
Editorial Associate, Art News Magazine, 1974-79, contributor of articles and/or
reviews to Arts, The Village Voice, Art News, Art in America, Heresies,
Women's Studies, Art Journal, Art New England, M/E/A/N/I/N/G
Chair, Artists Committee, College Art Association, 1982
"An Autobiography of Visual Poems", Art News, Feb., 1977, pp. 68-73.
Awards, Residencies
Ucross Foundation, Wyoming; residency, 1994
Yaddo, Saratoga Springs NY; residency; 1986, 1989, 1994, 2002
Giverny Fellowship, Lila Wallace Foundation, France, 1990
NEA, Sculpture, 1975

Projects, Performance

Co-Founder, A.I.R. Gallery (first women's co-operative gallery in the U.S.),
NYC, 1972
"Absolute Cow," collaborative exhibition at Wood Art Gallery, Montpelier,
Vermont, Conceived and organized by Barbara Zucker: involving 24
artists, poets, choreographer Ann Carlson and composer
Malcolm Goldstein. Exhibition organized to draw attention to loss of the
family farm in Vermont and the United States. Set Designs, "Preparing
the Ground," multi-media piece by Molly Davies, Frankfurt,
Germany, and Paris, France, 1985
The Fabric Workshop, Phila., PA, 1977-1979
Artpark, Lewiston, NY, 1978,

Performance, The Kitchen, NYC; Mighty Oaks Theatre Service, 1976

Selected Collections

Philadelphia Museum of Art
Reader's Digest Foundation
Bryn Mawr College
The Brooklyn Museum
Vera List Collection
Whitney Museum of American Art
Hartwick College
Dr. Helen Herrick
The Robert Hull Fleming Museum
American Can Co.
Indianapolis Museum of Art
University of Colorado
University of Massachusetts, Amherst
Chase Manhattan, Corp.

Prudential Life

Linda and Ronald Daitz, New York

Kresge Art Museum, Michigan