

BARBARIE ROTHSTEIN

DEGREES

University of Wisconsin, Master of Fine Arts, Sculpture
Sarah Lawrence College, Bachelor of Arts, Liberal Arts

JURIED EXHIBITIONS (Selected)

- 2009** Hampton Road Gallery, The Retreat's Juried Show, Southampton, NY
2008 Ceres Gallery, 8th National Juried Exhibition, Chelsea, NYC
1999 Montclair Art Gallery, Montclair State University, NJ
1997 Nassau County Museum of Fine Arts, LI Juried Exhibition, Roslyn, NY
1996 Ceres Gallery, SoHo, NYC
1993 Mills Pond House, "Winners '93," Smithtown Arts Council, St. James, NY
1996 107th Annual, National Association of Women Artists, SoHo, NYC
1992 Mills Pond House, 17th Annual Smithtown Arts Council, St. James, NY
1992 Barrett House Galleries, "New Directions '92," Poughkeepsie, NY
1990 Islip Art Museum, Annual Juried Competition, E. Islip, NY
1989 Castle Gould, "Multi-Media," Sands Point, NY
1985 Northport Galleries, "Expo IV," Northport, NY
1983 B.J. Spoke Gallery, "Selected L.I. Artists," Port Washington, NY
1981 Firehouse Gallery, Nassau Community College, "Works on Paper," Garden City, NY
1980 Rutgers University, National Sculpture Competition Finalists, New Brunswick, NJ
1978 Queens Museum, "Queens Artists '78," Flushing Meadow, NY
1975 Southampton College, "L.I. Artists Showcase," Southampton, NY
1975,74 Heckscher Museum, 19th & 20th Annuals, Huntington Art League, Huntington, NY
1974 Silvermine Artists Guild, 25th Annual Silvermine Guild, New Canaan, CT

INVITATIONAL EXHIBITIONS (Selected)

- 2008** The National Arts Club, "Sublime & Surreal," Gramercy Park, NYC
1997 A.I.R. Gallery, 25th Anniversary Exhibition, SoHo, NYC
1996 The Museums at Stony Brook, NY and Gallery North, "Central Hall Artists Then & Now," E. Setauket, NY
1987 Mills Pond House, "Fibre Works," Smithtown Arts Council, St. James, NY
1986 Temperance Hall Gallery, "Works on and of Paper," Bellport, NY
1985 Islip Art Museum, "L.I. Artists," E. Islip, NY
1984 East Hills Gallery, "Contemporary Directions, Handmade Paper," E. Hills, NY

- 1983** Gayle Willson Gallery, "Felt & Papermaking," Southampton, NY
- 1982** North Shore Sculpture Centre, "Steel & Paper," Great Neck, NY
- 1979** Rockland Center for the Arts, "Works on Paper, USA," Nyack, NY
- 1977** Graham Gallery, "New Talent," NYC
- 1974** Artists Space, "Twelve Artists," SoHo, NYC
- 1973** Yuma Fine Arts Assn., "8th Southwestern Invitational," Yuma, AZ

SOLO EXHIBITIONS

- 1979** Graham Gallery, NYC
- 1977, 1976** Central Hall Gallery, Port Washington, NY
- 1975** Southampton College, Southampton, NY
- 1975** Montgomery Museum of Fine Arts, Montgomery, AL

TEACHING EXPERIENCE

- 1994-present** Full Professor, SUNY- Empire State College
- 1987-1994** Associate Professor, SUNY- Empire State College
- 1980-1987** Assistant Professor, SUNY- Empire State College
- 1978-1980** Instructor, SUNY- Empire State College
- 1973-1978** Adjunct Instructor, Suffolk Community College,
Brentwood, NY
- 1972-73** Visiting Lecturer, Arizona State University, Tempe, AZ
- 1971** Project Assistant in Sculpture, University of Wisconsin

AWARDS (Selected)

- 1997** Second Prize: LI Artists Exhibition, Nassau
County Museum, Roslyn, NY
- 1995** Beatrice Epstein Memorial Award for Sculpture-
National Association of Women Artists (NAWA)
- 1993** Cleo Hartwig Memorial Award for Sculpture (NAWA)
- 1992** Best in Show: "The Expert Eye," Wunsch Arts
Center, Glen Cove, NY
- 1989** Special Recognition: "Multi-Media", Castle Gould,
Sands Point, NY
- 1987** Excellence in Scholarship: SUNY- Empire State College
- 1975** " LI Artists Showcase" Winner, Southampton
College, Southampton, NY
- 1974** Grand Prize: 19th Annual, Heckscher Museum,
Huntington, NY
- 1972** Purchase Prize: 25th Annual Camera Concepts,
University of Wisconsin

REVIEWS (Selected)

- Braff, Phyllis. "The Lure of Handmade Paper." *The New York Times*, August 19, 1984, LI/p.22.
- _____. "Recalling a Pioneering Women's Gallery." *The New York Times*, March 24, 1996, LI/p.18.
- _____. "A Woman's Place: Central Hall Gallery Artists in the 90's." *The New York Times*, March 24, 1996, LI/p.18.
- Golnick, Adam. "Juried show brim full of art to stimulate the senses." *TIMES-Beacon Newspapers*, November 12, 1992.
- Harrison, Helen. "Felt and Papermaking." *Fiberarts*, March/April, 1984.
- _____. "What Four Winners Have Created." *The New York Times*, March 17, 1985.
- _____. "New Wrinkles On Use of Paper." *The New York Times*, August 24, 1986, LI/p.26,
- _____. "A Variety of Inspirations in Group Shows: 'Winner's '93'." *The New York Times*, October 3, 1993, LI/p.19.
- Lipson, Karin. "Paper's Diversity as a Medium." *Newsday*, August 6, 1986.
- Malarcher, Patricia. "Paper Making: State of the Art." *The New York Times*, September 8, 1985.
- Preston, Malcolm. "Evocative Work." *Newsday*, April 16, 1975. Part II.
- _____. "Sculptured paintings." *Newsday*, May 23, 1977, Part II/32A
- _____. "Two contrasting styles." *Newsday*, April 10, 1982, Part II/17.
- _____. "A show of handmade paper." *Newsday*, August 28, 1984/Part II.
- _____. "Four Winners at Northport Galleries." *Newsday*, March 20, 1985. Part II/61.
- Wicks, Elizabeth. "Images in Flower at St. James Show." *Newsday*, September 22, 1993.

EXCERPTS FROM REVIEWS

Malcolm Preston (*Newsday*, 1975). Writing about the Box sculptures, Preston notes, "The contrast of the feminine shapes with the confining wood enclosure, sometimes repeated in a photograph of a piece, heightens its sensuality. Over and over, the images given us by Ms. Rothstein have an elemental quality."

Malcolm Preston (*Newsday*, 1977). Writing about the paper pieces, such as those in the series of Rock Formations, Preston notes, "One feels the gash of a crevasse in glacial rock, or the gentle ebb and flow of a blue tide, or the widening fissure in layers of smooth stone. But anatomical or geological, there is a gentleness and a softness to Rothstein's latest work, and her use of the paper medium is most compatible with that expression."

Phyllis Braff (*The New York Times*, 1984). "The potential to be shaped and cast into thoroughly inventive three-dimensional forms is one of paper's special qualities. Barbarie Rothstein's "Furl II" and "Altar Gate" mold paper into haunting, effective sculptures that impress with their sensitivity to the material, their sense of wrapping and enclosing, and their ability to convey the appearance of frozen gestures. It is movement captured in a momentary, transitory state. These are quite possibly the exhibition's most memorable pieces."

Helen Harrison (*The New York Times*, 1985). “Miss Rothstein’s other pieces are of folded paper slabs resembling contorted chunks of earth. These appear at once products of destruction and the receptacles of some secret guarded within their folds. The mystery of the spaces they enclose and define is indeed remarkably powerful.”

Adam Gopnick (*TIMES-BEACON Newspapers*, 1992), “Barbarie Rothstein knows a lot about form and technique, when not to overdo things. Her mixed media sculpture, “Cathedral III,” made of branches, sisal and wax, is art in its simplest form. Branches create a frame for a cathedral, with some sticks reaching toward the sky. Her work won first place in the exhibition, an indication that a big part of artistic expression is the intensity of thought behind the work, as opposed to the medium itself.”

Helen Harrison (*The New York Times*, 1993). “Barbarie Rothstein’s sculptural structures are based on architecture, echoing traditional building forms in elementary materials and allowing their natural qualities to dictate structural integrity. Design and construction are carefully manipulated to point up comparisons between so-called primitive and sophisticated building techniques. In her “Cathedral series” Ms. Rothstein uses crude branches laced together with sisal to create skeletal microcosmic incarnations of Gothic arches.”

Phyllis Braff (*The New York Times*, 1996). Writing about “Jerry’s Piece,” Braff states, “There is a different kind of assertiveness in Barbarie Rothstein’s softly organic, sensuous, yet disturbingly aggressive polyurethane foam sculpture that questions the playful innocence of its toylike material.”

BOOKS, CATALOGUES, ARTICLES

Frigate: The Transverse Review of Books, www.frigatezine.com, Issue No.2, Nov.2000-Sept.2001, “Frigatezine: Eye Candy- Barbarie Rothstein.”

Williams, Arthur. *Sculpture- Technique, Form,Content*. Mass: Davis Publications Inc., 1996, 1998. Photograph of “Passage,” p. 308.

Rubenstein, Charlotte. *In Three Dimensions: Women Sculptors of the 90's*, SI: Snug Harbor Cultural Center, 1995.

Gingold, Diane J. *Barbarie Rothstein- Sculpture*. Alabama: Montgomery Museum of Fine Arts, 1975.

PUBLICATIONS- Rothstein, Barbarie. “House, Home, and Hopper,” *Art & Antiques* , September, 2000, pp.103-109.