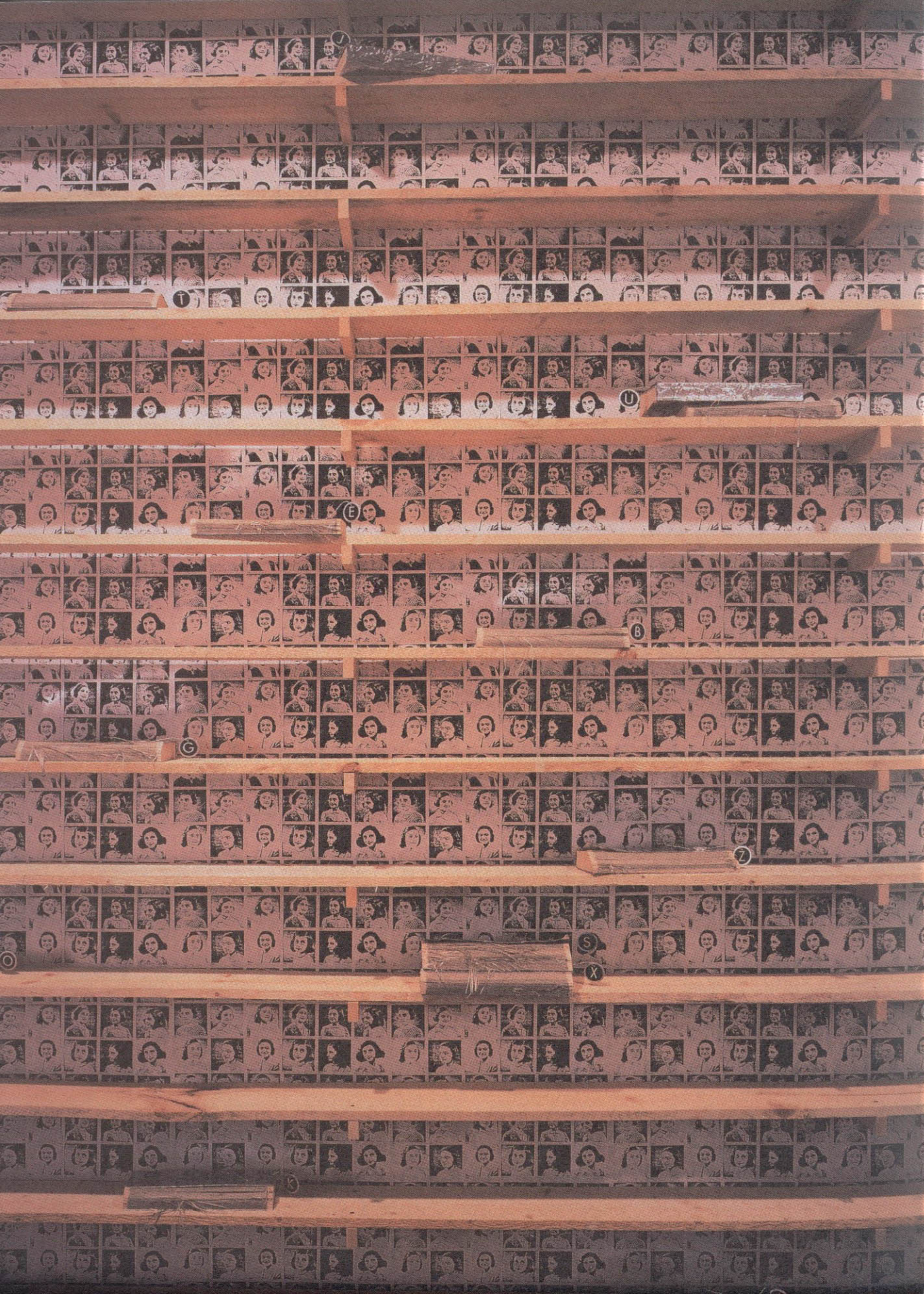




The Anne Frank Project



The Anne Frank Project

September 21 - October 15, 1993

University Art Museum

University of California
Santa Barbara

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Inside Front Cover:

Partial Index

[detail]

Photo: Bruce T. Martin

Foreword

For the fall of 1993 the University Art Museum made the unusual decision to host a purely documentary exhibition on "The White Rose," an organization of German university students who, from 1942-43, advocated passive resistance to National Socialism. Museums whose primary mission is to present and interpret "art" rarely show such singularly informational exhibitions unless they meet other important institutional objectives. For us, the subject matter of the "The White Rose," with its focus on the Holocaust, on issues of resistance, and on the role of the individual in strategies of opposition, promised to make the Museum a crucible for interdisciplinary discussion, debate, and experimentation. Further, it offered an opportunity to engage an artist who makes similar issues the subject of her art, thereby expanding and deepening the discourse. With *The Anne Frank Project*, Ellen Rothenberg takes an approach that is evocative rather than documentary, and, in her own words, "focuses on contemporary issues through the historical lens of 'The [Anne Frank] Diary.'" These exhibitions offer multiple ways to think about history, about identity, and about personal and collective action.

The artist, Ellen Rothenberg, and the Museum's curator, Elizabeth A. Brown, have shown great courage and sensitivity in dealing with some of the most challenging issues of 20th-century history – Ellen through her thought-provoking and hauntingly beautiful two-part installation on Anne Frank and Liz through her incisive and deeply felt reading of its meanings. This has been a complicated and highly charged undertaking that has demanded much from its producers. Special thanks go to Ellen, Liz, and the rest of the Museum staff for their efforts and accomplishments.

There are many other individuals who have helped us realize this important project; we are especially grateful to Suzanne Duca, Dr. Fran Lotery, Judy Meisel, Cissy and Richard Ross, Rabbi Richard Shapiro, Judy Weisbart, and "The White Rose" Steering Committee (Roman Baratiak, Barbara Harthorn, Peter Lackner, Harold Marcuse, Larry Rickels, and Beth Witherell). With warm thanks for their generosity, we acknowledge the organizations and individuals who supported *The Anne Frank Project*: UCSB's Interdisciplinary Humanities Center; Murray Roman Art Fund, Eva Roman Haller; Towbes Foundation, Santa Barbara; University Museum Council; Joe & Emily Lowe Foundation, Palm Beach; Howard and Margaret Campbell Arvey; Jeffrey and Margo Baker Barbakow Family; Tim and Ginny Bliss; Jill and Barry Kitnick; Herb and Diane Meyer Simon; Anne F. Smith; Marsha and Bill Wayne; and several anonymous donors.

Anne Frank wrote her diary as a personal act of resistance to the terms of her confinement and to the disruption of her life and development as a young woman. Her legacy – and the ways Ellen Rothenberg helps us rethink and rediscover it – reminds us of the great power and purpose of art.

Marla C. Berns
Director

**The
Anne
Frank
Project**

Acknowledgments

Museum exhibitions are by definition collaborative ventures, and none more so than shows of contemporary artists. From initial concept to final realization, my work on this exhibition has been supported, enriched, and nurtured by wonderful friends: Ellen Rothenberg, who is to be thanked above all for her interest and enthusiasm in realizing both halves of *The Anne Frank Project* at the University Art Museum and for her contributions of ideas, creativity, and time; Marcia Tucker, who edited the essay several times with great sensitivity and skill; Abigail Solomon-Godeau, who insightfully and generously helped shape my thoughts and my writing; and Cissy Ross, who did a final sharpening edit and initially introduced me to the artist. I owe them all my gratitude and my love.

In Marla Berns, Director, I have found an ideal colleague as well as friend; I am endlessly grateful for her help with every stage of the project. To Teresa España, the consummate assistant, I owe special thanks for coordinating the exhibition and preparing the bibliography and exhibition histories. We have both been helped by the work of summer intern Holly Garrison. Many thanks also go to Jackson Dodge, who volunteered his assistance on the preliminary research.

An installation of this complexity could never have been realized without the extraordinary skills of Paul Prince, Exhibition Designer, and Sandra Rushing, Registrar. They and the entire staff of the University Art Museum have made the exhibition and its programming possible. I would like warmly and deeply to thank them all: Rollin Fortier, Corinne Gillet-Horowitz, Sharon Major, Judy McKee, Paul, Sandy, and Gary Todd; and student installation assistants Josh Dopp, Lynn Chamorro, Jill Christensen, Jason Cruse, Maria González, Steve Edwards, Sarina Firing, Rachel Lewis, and Nicole Mrazek. Many thanks also are due Lily Guild for her beautiful and imaginative catalogue design. Final acknowledgments go to faculty in the Art Studio Department and College of Creative Studies for their help and advice: Harry Reese, Richard Ross, Katy Schimert, and Kim Yasuda. It has been a delight to work with such supportive colleagues.

E.A.B.

What does it mean to talk about the Holocaust? How can we confront the great evil of the 20th century, an event of unparalleled enormity and horror? The rise of the Third Reich, the development of a national policy institutionalizing overt racism, the slaughter of ten million non-combatants, all pose compelling but ultimately unanswerable questions about the meaning of life. For many of us, myself included, the Holocaust has a specific personal significance as well. Many histories choose to skirt the subject. For example, art histories dealing with mid-century Europe make passing reference to “the war,” or refer only obliquely to it. Others skip the war years altogether. This elision is understandable, insofar as the subject is itself so overwhelming that it threatens to overpower, paralyze, or reduce the writer to cliché.

Within this context, it is very clear how much courage *The Anne Frank Project* has demanded of its author, the artist Ellen Rothenberg. In her recent work, Rothenberg investigates the subject of Anne Frank as a paradigm for a Jewish/female/artist identity and as a symbol that has been manipulated to many ends. Within the investigation of a single, multivalent, historical subject, the artist grapples with the complex meanings and insoluble problems of the Holocaust. *The Anne Frank Project*, which has engaged her since 1990, consists of two parts, entitled *Partial Index* (1990-91) and *A Probability Bordering on Certainty* (1992-1993). Both are installations that use the gamut of forms and materials associated with contemporary visual art to evoke multiple meanings and to provoke complex responses from the viewer. Stemming from Rothenberg’s earlier work where, whether in performance or works on paper, she used the subjective and the experiential to explore current social problems, her current project employs the Anne Frank story to filter such political concerns as anti-Semitism and the treatment of women as second-class citizens through personal experience.

What does it mean to make art about the Holocaust? How can art give form to such horror? Cultural critic Theodor Adorno’s oft-quoted statement defines one sanctioned response: “To write poetry after Auschwitz is barbaric.”¹ Yet what does it mean to foreclose one of the defining events of the 20th century as a subject for art? For a society, making art is an essential element of working through memory and salvaging subjects lost in history. Rather than avoiding the Holocaust as a subject, the question is how – with what forms and protocols – cultural production can approach the subject. Among other things, the Holocaust demands particular forms of decorum and

moral tact. In fact, a given form of art making may be altogether transformed by this ethic; who would have imagined, for example, that the form of a comic strip could be used by another artist to make a work about the Holocaust that is as tragic and dignified, as searing as any “high” form of expression? It seems to me that the sensitivity and restraint underpinning Art Spiegelman’s *Maus*, a cartoon version of the subject, parallels the sensibility of The Anne Frank Project. It is testimony to her sense of artistic decorum that Rothenberg frames her work on Anne Frank as a series of complex problems and questions: “How is identity constructed? How do societal perceptions and expectations of ethnicity and gender shape an individual? How do people remember? Do we learn from history?”²

Partial Index, the first part of *The Anne Frank Project*, consists of a single, unified sculptural installation. In form and effect, it evokes multiple elements of the Anne Frank story. In its architectural presence, its barred access, and its bookcase wall, *Partial Index* refers to the tiny, walled-off rooms of the *Achterhuis*, or “secret annex,” of the industrial building in central Amsterdam, which was “home” to the Otto Frank family from July 1942 to August 1944. Wishing to avoid a too-literal association with the rooms, Rothenberg conceives of the piece as a giant filing cabinet for

documents, like a primitive computer or an individual record-keeping system.

Partial Index is a wooden box, the dimensions of a generous room, about 40 feet long and 12 feet deep. Clean 2 x 4s make up posts and studs supporting unfinished wooden walls approximately 11 feet high. The architectural space includes a raised, planked floor and an empty ceiling strung regularly with dangling light fixtures, both of which produce particular physical effects: the floor echoes the visitor’s footsteps and the hanging incandescents confuse our usual expectations of a museum ambiance. Making a building as sculpture establishes two separate zones of

expression, distinguishing the shell from the space it encloses. There are sharp differences between the exterior, which can be read and analyzed, and the interior, which offers a different way of constructing meaning.

Arranged along the exterior are details decipherable either through mimesis or metaphor. The visitor first encounters a floor-to-ceiling bookcase that clearly recalls the “swinging cupboard,” the bookshelves that concealed the entry to the rooms the Frank family occupied. The identities of Anne and Margot Frank form the substance of this bookcase: a wallpaper of repeated smiling faces from their school photographs

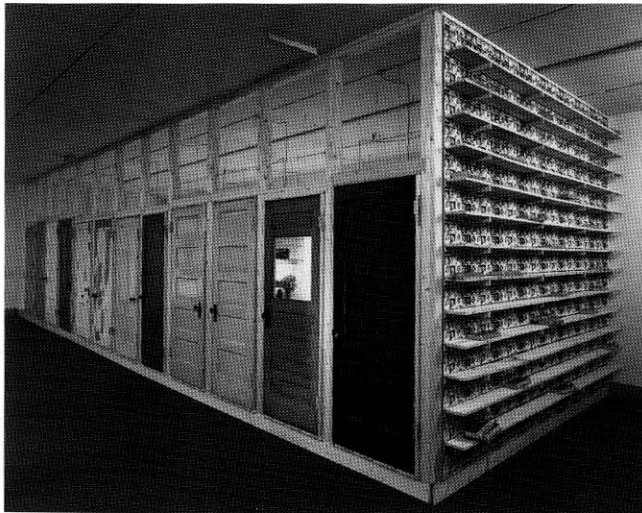
taken between 1935 and 1942 lines the back. Instead of the neutral file boxes that appear in photographs of the real cupboard, here the shelves hold lead-jacketed books, labeled with ambiguous letter tags. They are cut down from telephone directories, instances of alphabetically indexed objects of daily life that refer to the German proclivity for quantifying and organizing people, which was taken to terrible extremes during WWII.

The long exterior wall of *Partial Index* is similarly suggestive. A series of old doors runs its entire length, each patinaed with endless coats of paint, a palimpsest of decades of use. The 12 doors may be closed or open; the viewer may leave them all closed or enter through any one; there is no intended difference between the choice of one door or the next.

The interior is an open space that contains 29 indexed “documents,” panels of translucent paper, which reproduce archival materials. The panels are saturated with a mixture of paraffin and wax, giving them body as well as a clouded, yellowed appearance. Approximately the height of an adult, they hang from the ceiling to interrupt the viewer’s space, a comment on how certain documents or other pieces of evidence are necessarily but inaccurately emphasized simply because they exist, when there is nothing else to go by. At the same time their size encourages the viewer to question their authority as “documents” because they are displayed outside documentary codes of presentation. As xerography on rice paper, greatly enlarged from details in books, the “documents” take on the quality of something remembered imperfectly. The enlargement degrades the images, so that they are best read from a distance – an appropriate metaphor for the subject as a whole. At the same time, the architecture makes it difficult to get a sufficient distance from each “document.”

A three-dimensional equivalent for the way knowledge is constructed, the interior of *Partial Index* is filled with evocative drawings and photographs, documents, and snippets of text. The images include pages from Anne Frank’s diary, details from an analysis of her handwriting, floor plans of the secret annex, signage from the train between Westerbork and Auschwitz, photographs from the walls of her room. A few of the panels feature entries that Otto Frank omitted from the original publication of the diary.³ Interspersed among these historical documents are “false artifacts”: fabricated images of a radio, a rag, a monogrammed handkerchief, and a girl’s undershirt, objects Anne Frank might have owned. The “documents,” true and false, engage several senses – kinesthetic, tactile, temporal, and sensory – and contribute to our understanding of the Anne Frank story in various ways. These shards of information elicit different responses and examine disparate parts of a life, ranging from the deeply solemn to the ludicrous, thus recalling the varied elements of quotidian existence.

In her version of the Anne Frank documents, Rothenberg has amassed a selection of data that catalyzes a mental, as opposed to a representational, image of the absent subject. The “documents” punctuate the space evenly in diagonal rows, but the rationale for the placement of elements within this formation is arbitrary, akin to the



Partial Index
1990-91
installation view
Photo: Bruce T. Martin

way Germans catalogued their Jewish victims or kept piles of hair, teeth, and garments. Passages from Anne Frank's writing, whether reproduced directly from the diary manuscripts or in translation, are neither clustered nor evenly spaced. Things she chose to have near her – mainly photographs from the wall of her room – are jumbled with objects that invaded her existence, such as the Westerbork-Auschwitz sign. The banal – a hackneyed image of a romantic couple – hangs side by side with the terrible – an Allied aerial photograph of Auschwitz-Birkenau. In such juxtapositions Rothenberg signals the absence of real or viable choices for European Jews, a subject she will continue to investigate in the second half of the installation.

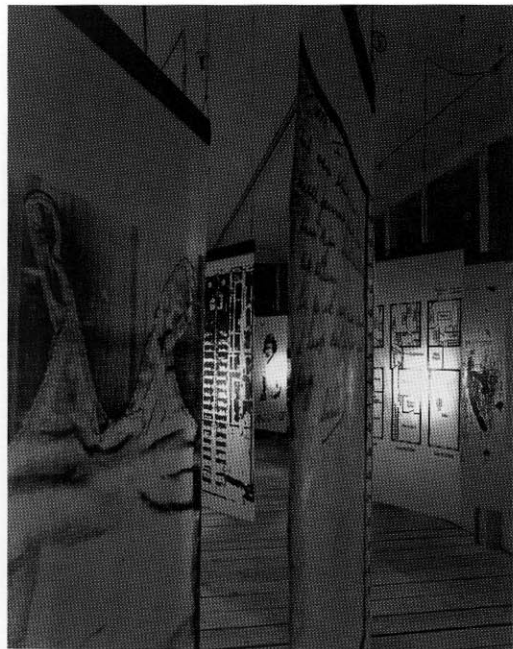
There is a similar disjunction between form and content in the wallpaper of the structure's back wall. Its delicate lacy pattern of dark pink curlicues against a light pink ground, an apparently decorative motif, evokes the very end of the story. The paisley-like forms turn out to be graphic images of lice. Not only is this image more or less guaranteed to make one's skin crawl, it represents what is perhaps the most

gruesome aspect of Anne Frank's story: her death from typhus, which is carried by lice. This disease was rampant in Bergen-Belsen, the concentration camp where Anne Frank died.

The mass of associations and references Rothenberg developed around Anne Frank's story constitutes *Partial Index*. Working at first only in America, and thereby restricted to published material – notably the recently released *Critical Edition* of the diary – the artist's working method was to draw from fragments of existing documentation and her own emotive associations. She weaves these strands together to create a new historical fabric. These references range from the development of Nazi regimentation and persecution that begin this story, represented by an identification card stamped with a large J for Jew (as requested by the Swiss government, so they would know which refugees to send back) and the swastika cancellation marks of the mail in occupied Holland, to the physical facts of Anne Frank's death. In

between, Rothenberg zooms in on the diary itself, alluding not only to what is absent or unsaid, but employing its actual contents as well. She is particularly concerned with suggesting Anne Frank's physical presence and with evoking such intangible qualities as her personality itself, read through Frank's poignant attempt to measure herself against a catalogue of seven characteristics of beauty, through her invention of a code language, and through her straightforward investigation of her sexuality.

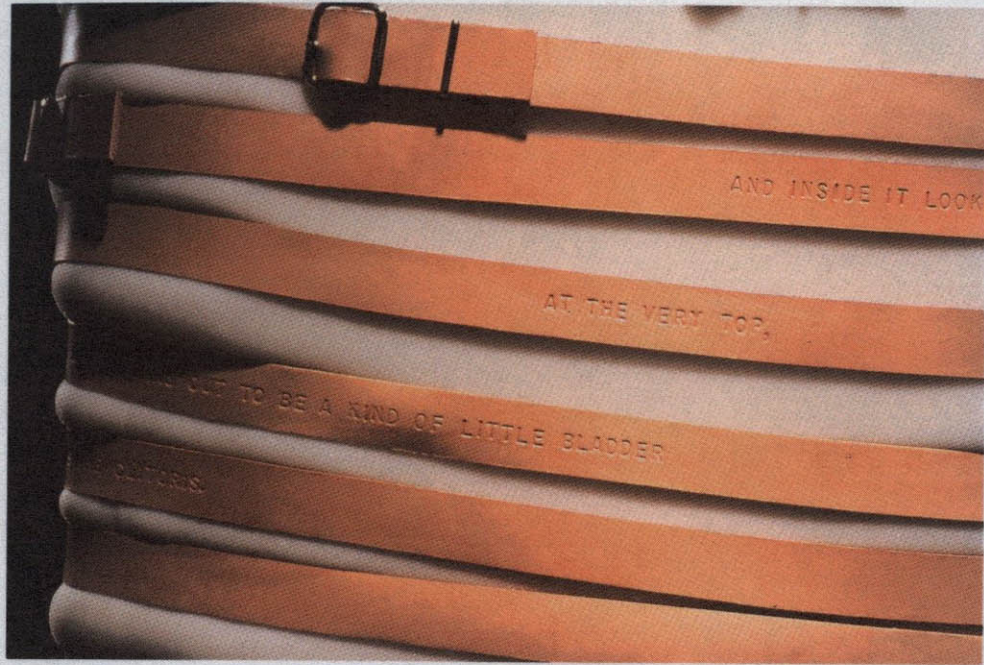
At the far end of the structure is a narrow corridor that terminates in a



Partial Index
1990-91
interior view

Photo: Bruce T. Martin

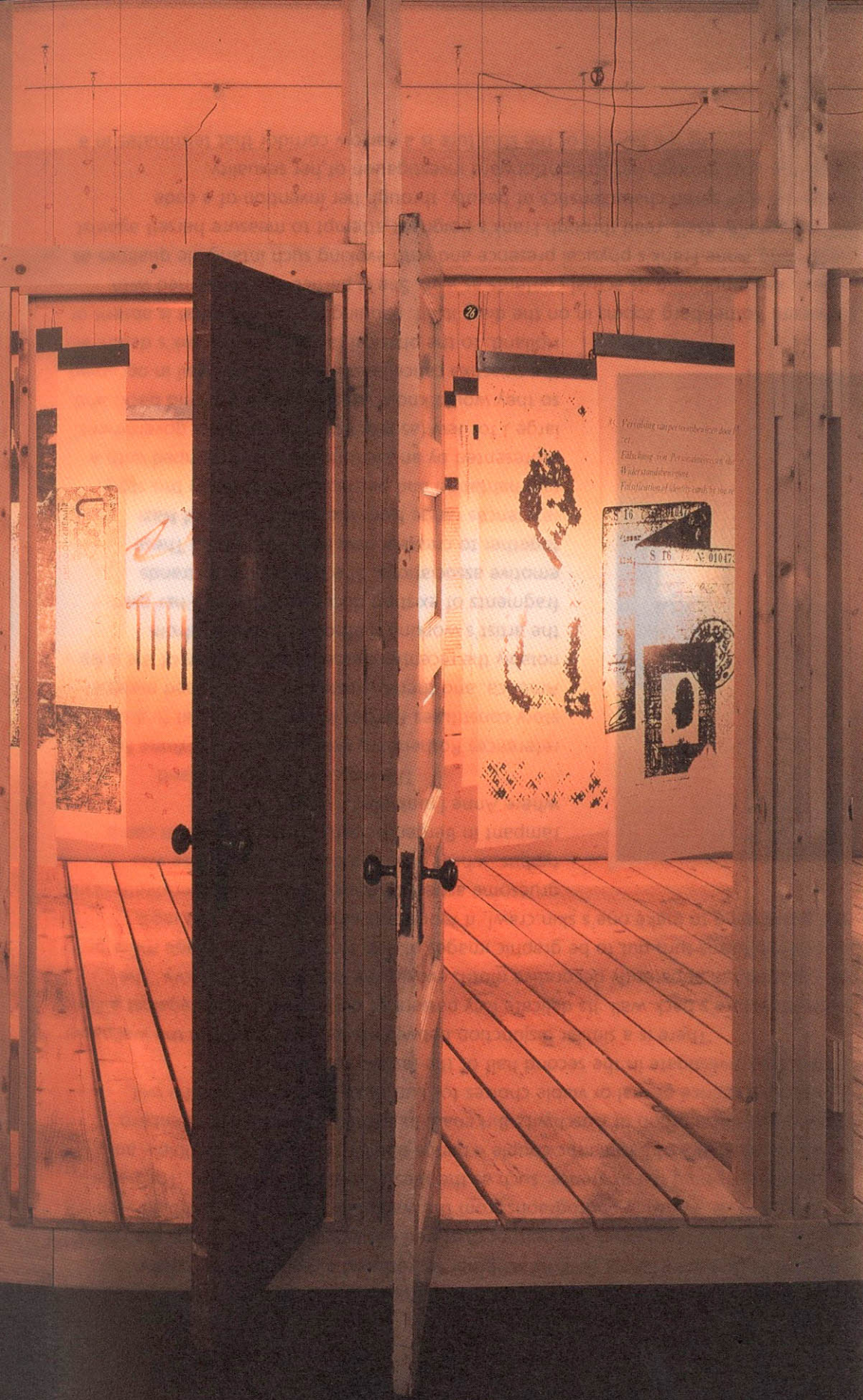




Das Wesentliche (The Essence)
from *A Probability Bordering on Certainty*
[detail]
1993
Photo: Grace Moy



Partial Index
1990-91
installation view
Photo: Bruce T. Martin



Combing Shawl
from *A Probability Bordering on Certainty*
[detail]
1991-93
Photo: Grace Moy

ROTHENBERG, ANNE FRANK
1928-1980
19-0001
ANNE FRANK



Illustrated inside
back cover.

hanging light, a desk, book, and pencil. This writing chamber provides the viewer with a private place to respond to the installation and to read the responses of other people. It also encourages meditation on the act of writing, so essential to Anne Frank and to our knowledge of her.

Nonetheless, *Partial Index* holds you at arm's length. The first half of *The Anne Frank Project* explores such mental processes as analysis and reflection, free association, projection and imagination; it examines the affect – the emotional charge – of thinking about Anne Frank. On the other hand, in *A Probability Bordering on Certainty* – the second half, begun in Germany where Rothenberg lived for 9 months – the emphasis is on a more direct, visceral connection. Comprising a number of discrete elements, *A Probability Bordering on Certainty* is installed in a separate gallery at the University Art Museum, although its parts are designed to be exhibited in various combinations.

The phrase “A Probability Bordering on Certainty” is derived from the conclusions of a recent scientific investigation intended to prove that $x = x$; that is, the diary of Anne Frank was really written under the conditions the book describes. Otto Frank died in 1980; Anne Frank's manuscripts were his bequest to the Netherlands Institute for War Documentation, which decided to initiate forensic studies of the manuscripts and to publish a critical edition of the diary to disprove once and for all neo-Nazi claims that it was a forgery and that the Holocaust never happened. Directed by H. J. J. Hardy of the State Forensic Science Laboratory, the study determined that the manuscripts were, “with a probability bordering on certainty by the hand of the author of the standards of comparison, Anne Frank.” In scientific language, this is empirical verification. This phrase recurs frequently in Hardy's summary report, published as a chapter in *The Critical Edition* of the diary.⁴ Rothenberg was very taken with the phrase “a probability bordering on certainty.” As a title, the phrase perfectly evokes the search underlying this installation, the impossibility of making memory concrete, of our knowing Anne Frank, of experiencing that history.

Several of the components of *A Probability Bordering on Certainty*, each with individual titles and distinct materials, are made from or after actual historical artifacts from Anne Frank's era. Others refer to or recreate objects from her biography, whether preserved in the Anne Frank Institute or described in the diary. One set of “false artifacts” are ten stacks of *Business Cards* introducing “Anne Frank, Professional Writer,” in English, German, and Dutch, in various typefaces and design styles. Impressed by Anne Frank's clear-headed sense of purpose, Rothenberg reminds us what Frank might have become had she been permitted to realize her life. The artist is drawn repeatedly to the lack of completion in Anne Frank's story: the life that was extinguished, the adulthood that never came. A similar string of associations informs the *Samples of Postwar Embroidery*, featuring blood-red thread on long strips of bandage, or sticking plaster. In this work, the artist imagines the activity of Anne Frank or another trauma survivor. Having mastered only the basic running stitch of introductory embroidery, the subject

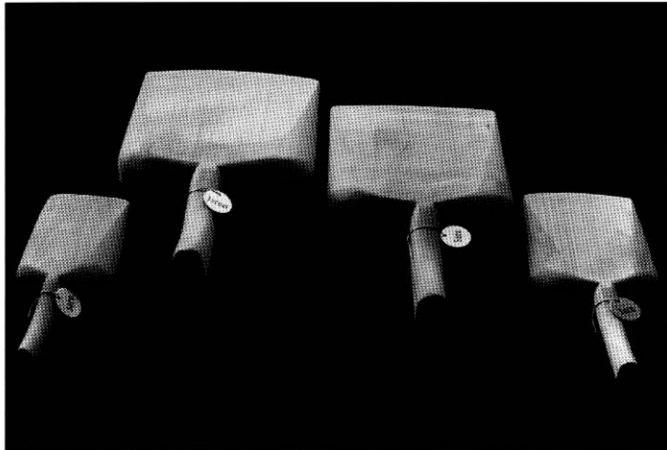
more often than not loses track of her work. All the *Samples of Postwar Embroidery* are peculiar or somehow defective, starting with the wrong choice of material – a functional, adhesive bandage instead of a pillow case or handkerchief. One strip has an embroidery pattern that digresses into a kind of swastika. From another a threaded needle dangles. In a third, the thread is layered until, as the artist describes it, “. . .it’s like a deep scab, very dense, with part cut away and little scraps of threads like hairs.”

Conversely, the composite work entitled *Family Portrait* is not intended to stand in for one of Anne Frank’s possessions, but rather to allude to how the Jews were depersonalized by the Nazis. The scoops’ form is streamlined, utilitarian but elegantly minimal; they look vaguely Bauhaus, yet can be read as anthropomorphic as well. These found objects – wooden scoops used in German farmers’ markets to scoop potatoes or vegetables – are undifferentiated except for sizes. In the context of World War II, with its endless stories of scarcity, rationing, and starvation, food is paramount; in the ghetto and in the camps, it could make the difference between life and death. In her diary Anne Frank wrote several vivid passages about food, recording squabbles between the families confined together, the privation of dwindling supplies, the

consequences of rotting potatoes and whether or not they were able to get rotten onions to accompany them. Laid out in four standard sizes, for various kinds of produce, the only difference between Rothenberg’s *Family Portrait* and those scoops in Germany are the metal name tags that dangle from them: “Israel” for the largest, “Sara,” “Sara,” and “Sara” on the others. These are the generic names assigned to Jews by the Nazis: “Israel” for all men, “Sara” for women. In 1942, the Franks applied for permission to emigrate from occupied Holland and in Otto Frank’s handwriting the full given names of his wife and two

daughters are listed; on the official emigration form, completed by a functionary, the names read, “Frank, Israel, Sara, Sara, Sara.”

Some of the components of *A Probability Bordering on Certainty* represent elements of the story by synecdoche, that is, using a single salient characteristic to evoke a fuller subject. The earliest object Rothenberg made for the installation was a pair of felt footprints with text in Anne Frank’s handwriting, suspended in wax. This piece is particularly charged, suggesting the human presence that once inhabited them. Rothenberg also devised a supply of erasers imprinted with the word “Guilt” in *Fraktur*, the florid typeface used frequently in Nazi publications.⁵



Family Portrait
from *A Probability Bordering on Certainty*
1992
Photo: Grace Moy

Comic yet horrible, the heap of *Guilt Erasers* can be stacked neatly or piled in a museum case. Like all the components of *A Probability Bordering on Certainty*, the erasers convey complex references; unlike their fellow objects their meaning is absolutely clear. They refer to Anne Frank’s intended profession; they suggest a common figure of speech; they evoke the German preoccupation with cleanliness and order; and lastly, the tendency to deny, or erase, the Holocaust itself.⁶

The formal properties of the objects in *A Probability Bordering on Certainty* are inconsistent. The *Footprints* are handmade, flat, and evocative in form. The *Guilt Erasers* are manufactured, volumetric, geometric, and resistant to formal allusion. The *Samples of Postwar Embroidery* combine commercial products with handiwork, evoking Minimalism (an important formal link between contemporary German and American art) rather than any particular element of the Anne Frank story. Many of these small objects are presented in traditional glass-sided cases, to trigger a range of associations with the institutional and museological treatment of objects and to underline the ways in which the conventions of display themselves can affect our understanding of history.⁷

A Probability Bordering on Certainty embodies Anne Frank, making the experience of her life something palpable and affective. Anyone familiar with Anne Frank’s history will find a wide range of associations to draw from each component. Although most of these pieces are small and contained, three of the elements take on monumental form to overflow their setting: the *Combing Shawl*, the *Handwriting Analysis* and *Das Wesentliche (The Essence)*. These three works, guiding spirits of the installation, focus on both the form and the content of Anne Frank’s writing.

The *Combing Shawl* is made up of the text of the first of three versions of the diary reproduced in the *Critical Edition* (essentially Anne Frank’s first draft), printed out on 29 22”x9’ strips of translucent vellum coated with graphite. They are layered in the form of a giant cape, under which are scattered hundreds of cast metal combs. The shape of the shawl in itself suggests tactility, the back of the head, text as hair. The work refers to Anne Frank’s combing shawl, or dressing jacket, which was recuperated, along with the pages of the diary after the SD (the Dutch Secret Police) had cleared the families’ hiding place.⁸ Of the many possessions Anne Frank once had, described in early sections of her diary, only a fraction were brought to the “secret annex.” At the end, what was left of her physical body was this one garment, and all that was left of her ineffable self – her mind, her intelligence, her personality – were the writings. The *Combing Shawl* unites these two elements, and, like a saint’s relic, evokes the absent body, the slaughtered girl. A particularly visceral, expressionistic element of the installation, the *Combing Shawl* is especially haunting when one recalls how internees were first processed in the death camps – their head and body hair shaved, leaving each of them depersonalized and homogeneous, naked and humiliated. At Bergen-Belsen, Anne Frank’s friend Hanneli, (renamed Lies in the diary) spoke to her and recalled that Anne said, “. . .We don’t have anything at all to eat here, almost nothing,

Illustrated inside center spread.

Ellen Rothenberg

Born New York City, 1949
BFA College of Art and Architecture,
Cornell University, Ithaca, NY, 1971
MFA Massachusetts College of Art,
Boston, MA, 1978

Selected Solo Exhibitions and Performances

1993

An Excerpt From "The Anne Frank Project,"
The Mary Ingraham Bunting Institute, Radcliffe
College, Cambridge, MA

1989

Speak!, North Gallery, Massachusetts College
of Art, Boston, MA

1987

"The Great Circle" (performance), Artstops
Program, Cambridge, MA

"Common Sense," "Speak! Speak! Speak!"
(performances), Real Art Ways, Hartford, CT

1986

"Speak! Speak! Speak!" (performance),
Boston Film and Video Foundation, Boston, MA

1985

"Every Dog Has Its Day" (performance),
Contemporary Arts Forum, Santa Barbara, CA

1984

"Episodes," "Soapbox," "Portrait"
(performances), Mobius, Boston, MA

1981

"Man on the Street" (performance), Boston
Film and Video Foundation, Boston, MA

1980

"Arc" (performance), Anna Leonowens
Gallery, Nova Scotia College of Art and Design
"60" x 25" x 18" (performance), Franklin
Furnace, New York, NY

1978

"Conversation with a Stranger"
(performance), Boston, MA

"Museum Going" (performance), Museum of
Fine Arts, Boston, MA

Selected Group Exhibitions

1992

"Hello Traitor..." (performance), Festival Giannozzo, Berlin,
Germany

The Object is Bound, Stephen Wirtz Gallery, San Francisco, CA
Two Choices, Barbara Krakow Gallery, Boston, MA

1991

Boston Now 10, Institute of Contemporary Art, Boston, MA
Center Margins, Howard Yezerski Gallery, Boston, MA

1990

Installation and Place, Boston Center for the Arts, Boston, MA

1989

Allusion Dimension, Rose Art Museum, Brandeis University,
Waltham, MA

Alternative Mediums, Montserrat College of Art, Beverly, MA
Explorations in Handmade Paper, DeCordova Museum, Lincoln, MA
Reproduction, Boston Museum of Fine Arts, Boston, MA

1988

Boston Now: Works on Paper, Institute of Contemporary Art,
Boston, MA

"Common Sense" (performance), Cityplace, Boston, MA

Fellowship Show, Artists Foundation Gallery/ Cityplace, Boston, MA

"Subway/ Rebus" (performance), Artstops Program, Boston, MA

1987

5. (performance with Linda Fisher), Sound Art, Mobius, Boston, MA

1986

"New Performance on Video" (performance), New England
Foundation for the Arts, Boston, MA

1983

"Mission of the Spies" (performance), Boston Film and Video
Foundation, Boston, MA

"Outdoor Project" (performance), Open Space Gallery,
Victoria, B.C., Canada

1982

"A Bird, A Monkey, and A Fish: Who Eat Who and What?"
(performance), Boston Film and Video Foundation, Boston, MA

1980

"Lecture on Jackson Pollock" (performance), Institute of
Contemporary Art, Boston, MA

"She Wants..." (performance), Johnson Museum of Art, Cornell
University, Ithaca, NY; repeated, Boston City Hall, Boston, MA

"Visitor From the East" (performance), Visible Light Gallery,
Santa Barbara, CA

1976

Documents, Boston Visual Artists Union, Boston, MA

1975

Eight Artists Recent Work, Institute of Contemporary Art,
Boston, MA

1974

Cayuga Exotica, Johnson Museum of Art, Cornell University,
Ithaca, NY

Ellen Rothenberg

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1993

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1992

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1991

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_____. "Ideas 'R' Us." *Boston Phoenix*, May 31, 1991.

Temin, Christine. "'Marginalized' People and Issues Take Center Stage at Yezerski Gallery." *Boston Globe*, January 9, 1991.

_____. "'Boston Now 10' Unites Potent Works." *Boston Globe*, May 29, 1991.

1990

"Best of 1990." *Boston Sunday Globe*, December 30, 1990.

Nemser, Rebecca. "Places In The Heart: The Installations of 'MassachusArts.'" *Boston Phoenix*, May 4, 1990.

"Outstanding Art." *Boston Phoenix*, December 28, 1990.

Temin, Christine. "Making Room for Artworks." *Boston Globe*, May 3, 1990.

Walsh, Peter. "A Delicate Balance." *Art New England* (May 1990).

1989

Allusion Dimension. Exhibition catalogue. Waltham, MA: Rose Art Museum, Brandeis University, 1989.

Bonetti, David. "20th Century Unlimited: Kathy Halbreich's Thoroughly Modern MFA." *Boston Phoenix* March 17, 1989.

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Catalogue of the Exhibition

All works, except where noted,
are courtesy of the artist.

Partial Index, 1990-91

all installation photographs from the exhibition **Boston Now 10**,
Institute of Contemporary Art, Boston, 1991.
Kennedy & Violich, Architectural Design Consultants

A Probability Bordering on Certainty

including:

Footprints, 1991

felt, wax, printed paper
Collection of Charlene Engelhard

Anne Frank Business Cards, 1992

letterpress on assorted papers

Family Portrait, 1992

wooden scoops, metal tags

Samples of Postwar Embroidery, 1992

6 bandages, thread, needle

The Combing Shawl, 1991-93

text on vellum with graphite, aluminum, bronze, and magnesium bronze

Das Wesentliche (The Essence), 1993

44 leather belts with text, foam rubber

Guilt Erasers, 1993

unlimited edition
rubber with printing

Handwriting Analysis, 1993

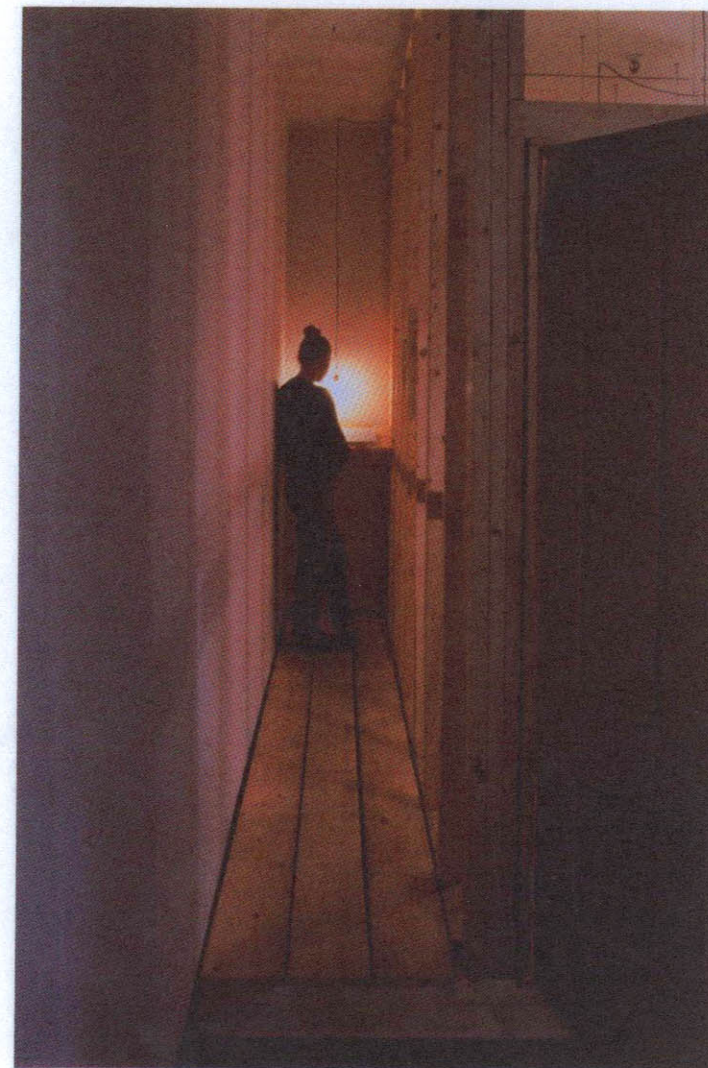
xerography on silk tissue, steel brackets
Collection of Charlene Engelhard

Signage, 1993

type on paper

Specimens, 1993

printed paper, gelatin, pins, frames



Partial Index
1990-91
[detail] corridor
Photo: Bruce T. Martin