



Barbarie Rothstein

The potential to be shaped and cast into thoroughly inventive three-dimensional forms is one of paper's special qualities. Barbarie Rothstein's... "Altar Gate" [molds] paper into haunting, effective [sculpture that impresses with its] sensitivity to the material, [its] sense of wrapping and enclosing and [its] ability to convey the appearance of frozen gesture. It is movement captured in a momentary, transitory state.

— Phyllis Braff, *The New York Times*, Sunday, August 19, 1984



Altar Gate, 1983.

Mixed media: wire, wood, masonite, paper, pigment.
36"H x 24"W x 14"D



Husk II, 1985.

Paper, wire, wood, masonite, acrylic paint.
43"H x 30"W x 22"D



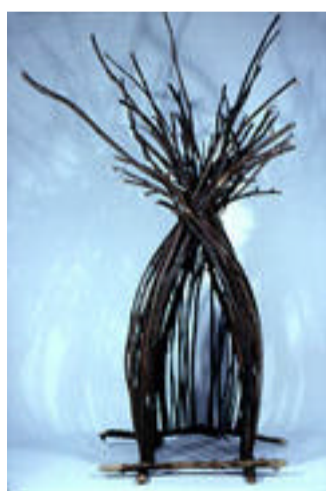
Dark Sanctuary, 1991.

Wax, branches, wood, wire, sisal.
39"H x 20"W x 22"D

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.

— Helena A. Harrison, *The New York Times*, Sunday, October 3, 1993



Spirit Shelter, 1992.

Vines, branches, sisal, wax.
60"H x 40"W x 35"D



Cathedral IV View #2

Branches sisal, wax.
48.5"H x 21"W x 41"D